# CATALOGUE

OF

THE VALUABLE COLLECTION OF

# COINS AND MEDALS,

THE PROPERTY OF THE LATE

## JOHN G. MURDOCH, Esq.

*Member of the Numismatic Society of London.*

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## The Series of Ancient British, Anglo-Saxon and English Coins.

THIRD PORTION

[GEORGE I TO VICTORIA].

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WHICH WILL BE SOLD BY AUCTION,

(*In accordance with the will of the deceased*),

BY MESSRS.

## SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On TUESDAY, the 15th of MARCH, 1904, and Four following Days,

AT ONE O'CLOCK PRECISELY.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

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IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

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*Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,*

SOTHEBY, WILKINSON & HODGE.

13, *Wellington Street, Strand, London.*

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## FIRST DAY'S SALE.

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### GEORGE I.

A.D. 1714—1727.

GOLD.

LOT

1 **Five-Guineas**, 1716, GEORGIVS. D · G. M. BR · FR · ET HIB REX FD, laureate bust to right; *rev.* BRVN ET · L · DVX &c., four shields of arms, each crowned, arranged in form of a cross, a sceptre in each angle; edge DECVS. etc. ANNO REGNI SECVNDO, *brilliant and rare* 1

2 **Five-Guineas**, 1717, similar type and legends; edge reading TERTIO, *extremely fine and rare* 1

3 **Five-Guineas**, 1720, type, &c. as before, but edge reads SEXTO, *brilliant and rare* 1

4 **Five-Guineas**, 1726, similar type, &c.; edge, DECIMO TERTIO, *brilliant and rare* 1

*** From the Copp collection, 1887.

5 **Two-Guineas**, 1717, type and legends exactly as the larger denomination, but the edge is obliquely grained, *brilliant and rare* 1

*** From the Copp collection, 1887.

6 **Two-Guineas**, 1720, as before, *brilliant and rare* 1

7 **Two-Guineas**, 1720, similar, *nearly as fine* 1

8 **Two-Guineas**, 1726, similar type, &c., *brilliant and rare* 1

9 **Guinea**, 1714, type as before, excepting that the bust is in higher relief and has a greater profusion of hair, and on *rev.* the legend reads ET PR EL, *brilliant and scarce* 1

*** From the Thorburn collection, 1887.

10 **Guineas** (2), 1715, 1716, usual types, *both fine* 2

11 **Guineas** (2), 1717, 1719, *both extremely fine, and scarce in this condition* 2

12 **Guineas** (2), 1720, 1722, as before, *both very fine* 2

13 **Guineas** (2), 1725, 1726, *both very fine and scarce* 2

14 **Guinea**, 1726, elephant and castle beneath the bust, *brilliant and rare* 1

*** From the Shorthouse collection, 1886.

15 **Half Guineas** (3), 1717, 1718, 1719, type as the Guineas, *all fine and scarce* 3

16 **Half Guineas** (3), 1719, 1722, 1724, *the two first very fine, the last fine and an unpublished date, rare* 3

17 **Half Guineas** (3), 1725, 1726, 1727; **Quarter Guinea**, 1718, *all brilliant excepting the Half-Guinea of* 1727 4

SILVER.

18 **Crowns** (2), 1716, 1718, *obv.* as the Five-Guineas; *rev.* four shields, crowned with rose or plume alternate in each angle of the cross; edges, SECVNDO and QVINTO respectively, *both extremely fine* 2

*** The second piece is from the Gibbs collection, 1886.

19 **Crowns** (2), 1716, 1720, type as before, *the first well preserved, the second very fine* 2

20 **Crowns** (2), 1726, DECIMO TERTIO, as before; 1723, DECIMO with SS C alternate in each angle, *the first extremely fine, the second fine and scarce* 2

21 **Crown** and **Half Crown**, 1723, with SS C in the angles, *both extremely fine and rare in this preservation* 2

*** The Crown is from the Ashlin and Gibbs collections, 1886.

22 **Half Crowns** (3), 1715, 1717, 1720, all with plumes and roses on *rev.* and *all extremely fine* 3

*** No. 1 is from the Copp collection, 1887.

23 **Half Crown**, 1726, *obv.* as before, but the *rev.* has very small roses and plumes between the shields; edge reading DECIMO TERTIO, *fine, unpublished and excessively rare* [Pl. I] 1

*** From the Marsham collection.

24 **Shillings** (7), 1715, 1716, 1717, 1718, 1719, 1720, all with plumes and roses in the angles, and 1720, plain; also **Sixpences** (2), 1717, 1720, with plumes and roses, *all very fine and some scarce* 9

25 **Shillings** (8), 1721, 1722, 1723 (two types of bust), all with roses and plumes; 1723, with W. C. C. beneath the bust and ℑ and plumes, alternate, in the angles on *rev.*; 1723 (two types of bust), with SS C in the angles; and Sixpence, 1723, of the same type, *chiefly very fine and some rare* 9

26 **Shilling**, 1724, plumes and roses; 1724, W. C. C.; 1725, plumes and roses; 1725, W. C. C.; 1726, W. C. C.; **Sixpence**, 1726, plumes and roses; and **Maundy Sets** of 1723, 1727, *chiefly very fine and rare* 14

*** The Shillings of 1725 from the Gibbs collection.

### Copper.

27 **Halfpence**, 1717, 1718, "dump" type; 1723 (2), one with very broad rim; another, composed of two obverses; **Farthing**, 1717, "dump" type; 1719, with broad rim; 1720 and 1724, *chiefly in extra fine state and rare* 9

## PATTERNS AND PROOFS.

### Gold.

28 **Pattern Guinea**, 1727, bust in high relief, laureated, with long hair curling below the truncation; *rev.* type of the current Guinea; edge obliquely grained, *extremely fine and very rare* [Pl. I] 1

*** From the Trattle, Cuff, Hawkins, Bergne, Addington, and Montagu (1888) collections.

### Silver.

29 **Pattern Half Crown**, 1715, type as the usual Half Crown struck for currency, but plain in the angles of *rev.*; edge plain, *brilliant and extremely rare* [Pl. I] 1

*** From the Howard, Brice, and Montagu (1888) collections.

30 **Proof Halfpenny** and **Farthing**, 1717, of the "dump" type, edges plain, *both in the finest condition, rare* 2

*** No. 1 is from the Bergne and Copp collections.

31 **Proof Farthings** (3), 1717 (thinner flan than one in previous lot), 1718 and 1719, *the first two extremely fine, the last a rare date* 3

*** No. 2 is from the Bergne and Copp collections.

COPPER.

32 **Proof** "Dump" **Halfpenny,** 1717; another, similar, with a red tone, *both brilliant and scarce* 2

*** The first is from the Copp collection (1887).

33 **Proof Halfpenny,** 1722, with broad rim; **Pattern Farthing,** 1720, with very broad rim and straight grained edge, *both bronzed, in perfect state and very rare* 2

*** The Farthing is from the Brice and Montagu collections.

34 **Proof Farthing,** 1717, of the "dump" type; and **Pattern Farthing,** 1720, with grained edge, as in the previous lot, *both extremely fine, the latter very rare* 2

*** No. 1 is from the Copp collection, 1887; No. 2 from the Rostron sale.

## GEORGE II.

A.D. 1727—1760.

GOLD.

35 **Five-Guineas,** 1729, usual type, with youthful bust, to left, of the king; *rev.* shield of arms, crowned, *brilliant* 1

36 **Five-Guineas,** 1729, as the previous piece, but with the addition of E. I. C. placed beneath the bust, *brilliant* 1

37 **Five-Guineas,** 1735, type as lot 35, *unpublished date, fine and very rare* 1

38 **Five-Guineas,** 1741, type as the last, *fine* 1

39 **Five-Guineas,** 1746, older bust, with lovelock on both shoulders and with LIMA beneath the bust, *brilliant* 1

40 **Five-Guineas,** 1748, similar type, but omitting LIMA, *brilliant* 1

*** From the Copp collection, 1887.

41 **Five-Guineas,** 1753, same type, *fine* 1

42 **Two-Guineas,** 1734 (the 4 officially altered from 3), type as the earlier Five-Guineas, *unpublished date, extremely fine and very rare* 1

43 **Two-Guineas,** 1738, similar type, *extremely fine* 1

44 **Two-Guineas** (2), 1739, same type, *both very fine* 2

45 **Two-Guineas,** 1739, older head, *very fine* 1

46 **Two-Guineas** (2), 1740, 1748, as before, *both fine* 2

*** No. 1 is from the Copp, No. 2 from the Montagu (1888) collections.

47 **Two-Guineas,** 1753, similar type, &c., *brilliant and scarce* 1

*** From the Maynard collection.

48 **Guinea,** 1729, young laureate head to left, E. I. C. beneath, edge obliquely grained, *brilliant and very rare, no example having been in the Montagu cabinet* 1

*** From the Marsham collection.

49 **Guineas** (2), 1732, one with, and one without, E. I. C. beneath the bust, *both fine, the second unpublished and very rare.* 2

50 **Guineas** (2), 1733, 1738, without E. I. C., *both fine* 2

51 **Guineas** (2), 1739, older, or intermediate, bust of the king, one with and one without E. I. C. beneath, both with curved graining, *extremely fine and scarce* 2

*** No. 2 is from the Wyndham collection.

52 **Guinea**, 1745, still older bust and with LIMA beneath, *brilliant and rare* 1

*** From the Leckenby, Brice and Montagu (1888) collections.

53 **Guineas** (2), 1745, one with and one without LIMA beneath the bust, *the first very fine and rare* 2

54 **Guineas** (2), 1750, 1758, plain beneath the bust, *both brilliant* 2

55 **Guineas** (2), 1759, 1760, *both very fine, the last a rare date* 2

56 **Half Guinea**, 1729, young head of the king, E. I. C. beneath, oblique graining to the edge, *brilliant and rare* 1

*** From the Marsham collection.

57 **Half Guineas** (2), 1730, one with and one without E. I. C., *both unpublished, very fine and extremely rare* 2

58 **Half Guineas** (3), 1731, 1734, 1738, usual type, *all extremely fine* 3

*** No. 3 is from the Thorburn collection.

59 **Half Guinea**, 1745, older, or intermediate, bust, LIMA beneath, *brilliant and rare* 1

60 **Half Guineas** (2), 1746, 1751, the first of the intermediate type, the second with still older bust and *unpublished, the first brilliant, the second fine* 2

*** No. 1 is from the Shorthouse collection.

61 **Half Guineas** (3), 1752, 1755, 1760, *all very fine, the first not published in Kenyon, the last a scarce date* 3

## SILVER, &C.

62 **Crowns** (2), 1732, 1734, laureate, youthful bust to left; *rev.* four shields crowned, rose or plume alternate in each angle of the cross formed by the shields, *both very fine* 2

63 **Crowns** (2), 1735, 1736, similar type, *both extremely fine* 2

64 **Crowns** (2), 1736, 1739, similar type, *both very fine, especially the first, which is from the Gibbs collection* 2

65 **Crowns** (2), 1741, 1743, both with a rose in each angle on *rev.*, the second date with the older bust, *the first very fine, and ex Gibbs collection* 2

66 **Crowns** (2), 1743, roses, 1746, plain on *rev.*, but with LIMA beneath the bust, *both very fine, especially the Crown of* 1743 *which is from the Gibbs collection* 2

67 **Crown**, 1746, LIMA, *poor*; others (2) of 1750 and 1751, without LIMA, *both very fine and scarce* 3

*** The last is from the Gibbs collection.

68 **Half Crowns** (5), 1731, 1732, 1734, 1735, 1736, all with plumes and roses on *rev.*; others (2), 1739, 1741, with roses only, *all good coins and some unusually fine* 7

*** The three last from the Gibbs collection.

69 **Half Crowns** (2), 1743, 1745, each with roses on *rev.*; others (4), 1745 (LIMA), 1746 (LIMA), 1750, 1751, all with plain *reverses, all very fine* 6

*** The one dated 1746 from the Gibbs collection.

70 **Shillings** (9), 1727, plumes (Copp); 1727, roses and plumes; 1728, roses and plumes; 1728, plain (Hoblyn and Copp); 1729, roses and plumes; 1731, plumes only (Lloyd and Copp); 1731, 1732, 1734, with roses and plumes, *chiefly very fine and some rare* 9

71 **Shillings** (4), 1735, 1736, 1737, plumes and roses; others (5), 1739, 1741, 1743, 1745, with roses only; and another, 1745, with LIMA beneath the bust and with *rev.* plain, *all very fine* 10

*** The Shilling of 1735 is from the Montagu and those of 1743 and 1745 (LIMA) from the Gibbs collections.

72 **Shilling**, 1746, LIMA, *very fine and rare*; others, 1747, roses, 1750, plain, 1751, plain, *fine and very rare, ex Montagu*; others (4) of 1758, *all fine* 8

73 **Sixpences**, 1728 (3), plain, plumes and roses and plumes; others (3), 1731, 1732, plumes and roses; others (4), 1739, 1741, 1743, 1745, with roses only; others (6), 1746, 1750, 1757, 1758, plain, that of 1746 with LIMA on *obv.*; Maundy Set (with extra Penny of 1743), 1746; and 3 Æ Halfpence and 3 Æ Farthings of various dates, *all fine, some scarce* 27

## PATTERNS AND PROOFS IN GOLD.

74 **Proof Five-Guineas**, 1729, *obv.* GEORGIVS · II · DEI · GRATIA ·, youthful bust, laureate, to left; *rev.* M · B · F · ET · H · REX, &c., garnished shield of arms, crowned, the date, 1729, at the sides of crown, edge plain, *brilliant and very rare* 1

75 **Proof Five Guineas**, 1731, type as the last piece, but with the edge inscribed DECVS. &c., ANNO. REGNI. QVARTO., *brilliant and very rare* 1

*** From the Edmonds, White, Bergne, Halliburton Young and Bieber collections.

76 **Pattern Two Guineas**, 1733, type, &c., as the last two proofs, edge plain, *brilliant*, "*the finest known*," *and very rare* 1

*** From the Richardson collection.

77 **Pattern Two Guineas**, 1733, as the preceding coin, *very fine and rare* 1

78 **Pattern Guinea**, 1727, type as the preceding, but the shield on *rev.* is very large, whilst the lettering on both sides is small, edge plain, *a beautiful pattern in brilliant condition, and extremely rare* 1

*** From the Marshall (of Belmont), Halliburton Young and Bieber collections.

79 **Pattern Guinea**, 1728, type nearly as the last piece, but the shield on *rev.* is smaller whilst the lettering is larger, edge obliquely grained, *brilliant and very rare, unpublished* 1

*** From the Copp collection, 1887.

80 **Pattern Guinea**, 1729, type, &c., nearly as the preceding coin, edge plain, *brilliant and very rare* 1

*** From the Richardson collection.

81 **Pattern Guinea**, 1729, exactly as the last lot, *brilliant and very rare* 1

*** From the Cureton and Lord Dillon collections.

82 **Proof Half Guinea**, 1728, type as before, edge plain, *wt.* 104 *grs.*, *being unusually heavy, brilliant and extra rare* 1

*** "Probably unique in this weight."—J. G. M.

83 **Proof Half Guinea**, 1728, exactly as the preceding coin excepting in weight, *brilliant and very rare* 1

*** From the Copp collection, 1887.

## PATTERNS AND PROOFS IN SILVER, &c.

84 **Proof Crown**, 1732, *obv.* nearly as the Five Guineas, excepting that the king's shoulders are mantled; *rev.* four shields crowned, a rose or plume, alternate, in each angle, edge plain, *brilliant and rare* 1

*** From the Thorburn collection, 1887.

85 **Proof Crown**, 1732, precisely as the last lot, but with a dark tone, *extremely fine and rare* 1

86 **Pattern Crown**, 1746, older bust; *rev.* plain in the quarters, edge inscribed, *brilliant and scarce* 1

87 **Pattern Half Crowns** (2), 1731, type and edge as crown in lot 84 but plain in the angles on *rev.*, *both extremely fine and rare* 2

88 **Pattern Half Crown**, 1731, as in the last lot; and Pattern Half Crown, 1746, as Crown in lot 86 with inscribed edge, *both brilliant and the first rare* 2

*** No. 1 is from the Thorburn collection, 1887.

89 **Pattern Shilling** and **Sixpence**, 1746, usual types, grained edges; Proof Sixpences (2), 1728, young head of the king, plain in the quarters, edges plain, *all extremely fine, the last two very rare* 4

90 **Pattern Halfpenny**, 1729, and Proof Farthing, 1730, the former differing from the Halfpenny struck for circulation in having no dot after GEORGIVS, both with edges plain, *brilliant and very rare, the last not in Montagu*; also Æ Pattern Halfpenny, 1729 (without the dot above referred to); Æ Proof Halfpenny, 1729 (with dot); and Æ Proof Farthing, 1730; *all in brilliant state and rare* 5

*** The last piece from the Copp collection, 1887.

## GEORGE III.

A.D. 1760—1820.

GOLD.

91 **Guinea**, 1761, the king's bust with pointed truncation and the left shoulder without lovelock, edge curved graining; another, 1766, with lovelock on the left shoulder, *both extremely fine, the first rare* 2

92 **Guineas** (3), 1772, 1773, 1774, the last with older bust; *all in extremely fine condition* 3

93 **Guineas** (3), 1776, 1777, 1782, type as the last Guinea in previous lot, *all fine* 3

94 **Guineas** (3), 1784, 1786, 1787, the last being of the "Spade" type, *all very fine* 3

95 **Guineas** (2), 1787, 1790, "Spade" type, *brilliant and scarce* 2

96 **Guineas** (2), 1791, 1792, similar type, *both extremely fine* 2

97 **Guineas** (2), 1793, 1794, similar type, *equally fine* 2

98 **Guineas** (2), 1795, 1796, as before, *the latter a very rare date, both extremely fine* 2

99 **Guineas**, 1798, 1799, same type, *both extra fine, the latter a rare date* 2

100 **Sovereigns** (2), 1817, 1820, usual type; Half Guinea, 1765, youthful bust of the king, *rev.* crowned shield, *all fine, the last scarce* 3

101 **Half Guineas** (3), 1774, 1776, 1785, the two last with older bust, *chiefly very fine, the first scarce* 3

102 **Half Guineas** (2), 1786, 1787, the latter of the "Spade" type, *both extremely fine, the second coin scarce* 2

103 **Half Guineas** (2), 1788, 1793, of the "Spade" type, *brilliant and scarce* 2

104 **Half Guineas** (2), 1797, 1798, similar, *both fine and scarce* 2

105 **Half Guineas** (3), 1801, 1802, 1803, *obv.* as before, *rev.* shield enclosed by the Garter, crown above, *all fine* 3

106 **Half Guineas** (3), 1804, 1806, 1809, smaller head of the king; *rev.* as the last lot, *all fine* 3

107 **Half Guineas** (2), 1810, 1813; Half Sovereign, 1817; *all brilliant* 3

108 **Half Sovereigns** (2), 1818, 1820; Seven-Shilling Pieces (2), 1797, 1798, of the first type, with date in legend, *all very fine* 4

109 **Seven-Shilling Pieces** (3), 1797, 1799, of similar first type; others (2), 1801, 1803, of the second type, *viz.* with date beneath the crown; and another, 1804, of the third type, *viz.* small head of the king, *chiefly very fine* 6

110 **Seven-Shilling Pieces** (5), 1806, 1808, 1809, 1810; Quarter Guineas (2), 1762; *all very fine excepting one of the last two pieces* 7

111 **Seven-Shilling Piece**, 1813, type as before, *extremely fine and very rare* 1

SILVER.

112 **Crowns** (5), 1818, 1819, usual type, *mostly brilliant* 5

113 **Crowns** (5), 1818, 1819, 1820, as before, *equally fine* 5

114 **Crowns** (4), 1818, 1819, 1820, as before, *equally fine* 4

115 **Half Crowns**, large bust (2), 1816, 1817; small head, 1817, 1818 (3), 1819 (2), 1820 (2), *chiefly in mint state* 10

116 "**Northumberland**" **Shilling**, 1763; **Shillings** (5) of 1787 (one omitting dot above the king's head, and another the dot each side of date); Shillings (last type), 1816, 1817, 1818, 1819, 1820 (2); Sixpences, 1787 (3); others of the last type, 1816, 1817, 1818, 1819 and 1820 (2); "Brockage" Shillings (4); and Sixpences (2), *chiefly very fine* 27

117 **Maundy Sets** (5) of 1792 ("wire" type), *rare;* 1800, 1818, 1820 (2); odd Threepence, 1762; and Æ Twopences (5), 1797; Pence (4); Halfpenny, 1772, reading GEORIVS, *rare;* Farthings (3), 1773 and 1775, *mostly very fine* 34

PATTERNS AND PROOFS IN GOLD.

118 **Pattern Five Guineas**, 1770, by *Tanner*, *obv.* GEORGIVS · III DEI · GRATIA, youthful laureate bust to right, lovelock on left shoulder; *rev.* M · B · F · ET · H · REX · F · D · B · ET · L · D · S · R · I · A · T · ET · E · 1770, garnished shield of arms, crowned, edge plain, *a brilliant example, perhaps the finest known, very rare* 1

119 **Pattern Five Guineas**, 1770, type, legends and edge precisely as the preceding coin, *very fine and very rare* 1

120 **Pattern Five Guineas**, 1773, by *Tanner*, type, legends and edge as before, *brilliant and very rare* [Pl. I] 1

*** From the Shepherd collection, 1885.

121 **Pattern Five Guineas**, 1777, by *Yeo*, legends and general type as before, but the bust is of older mien and not so well executed as Tanner's patterns, edge plain, *brilliant and very rare* [Pl. I] 1

122 **Pattern Five Guineas**, 1777, type, legends and edge exactly as the preceding lot, *very fine and very rare* 1

*** From the Montagu (1888) collection.

123 **Pattern Two Guineas**, 1768, by *Tanner*, type, legends and edge exactly as Tanner's Five Guinea Piece (lot 118), excepting that this reads on *obv.* DEI. GRA. for DEI. GRATIA., *brilliant and rare* 1

124 **Pattern Two Guineas**, 1768, as before, *equally perfect and rare* 1

125 **Pattern Two Guineas**, 1773, by *Tanner*, similar type, legends and edge to the two preceding patterns, *extremely fine and extremely rare of this date* 1

*** From the Copp collection, 1887.

126 **Pattern Two Guineas**, 1777, by *Yeo*, type, legends and edge exactly as Yeo's Five-Guinea Piece (lot 121), excepting that this reads on *obv.* DEI · GRA · for DEI · GRATIA · , *brilliant and very rare* 1

*** From the Doulton collection.

127 **Pattern Guinea**, 1761, by *Tanner*, *obv.* GEORGIVS · III · DEI · GRATIA · , bust to right, laureate, hair long, curling back from the face, and falling slightly below the truncation, the portrait resembles that of George II ; *rev.* shield of arms crowned, edge plain, *brilliant and very rare* [Pl. I] 1

128 **Pattern Guinea**, 1761, by *Yeo* (?), bust to right, laureate, wreath curved and with three leaves on top, hair long and curling towards the face, neck bare, edge plain, *brilliant and rare* 1

*** From the Montagu (1888) collection.

129 **Pattern Guinea**, 1761, as before, but the wreath on *obv.* has but two leaves on the top, *very fine and a very rare variety*, "*may be unique*" 1

130 **Pattern** or **Proof Guinea**, 1761, exactly as the preceding coin, but with the edge grained, *brilliant and extremely rare* 1

*** From the Copp collection, 1887.

131 **Pattern Guinea**, 1763, by *Tanner*, youthful bust of the king, laureate, the wreath straight and without berries, edge plain, *brilliant and rare* 1

132 **Pattern Guinea**, 1765, by *Tanner*, almost as the last, excepting that the bust is rather larger, the wreath more prominent and with berries, edge plain, *brilliant and rare* 1

*** From the Brice and Montagu collections, 1888.

133 **Pattern Guinea**, 1765, by *Thomas Pingo*, bust to right, laureate, the portrait similar to the well-known Guinea of 1774, hair long, curling beneath the truncation, edge plain, *brilliant, unpublished, and believed to be unique (illustrated in Spink & Son's Catalogue of the Montagu Coins, George I—Victoria, no.* 521) 1

*** From the Montagu collection, 1890.

134 **Pattern Guinea**, 1772, by *Thomas Pingo*, bust to right, laureate, wreath without berries, in rather higher relief than the Guineas previously described, hair less abundant and curling beneath the truncation and on left shoulder, neck bare, edge plain (*N. C., vol.* XIII, *p.* 119, *no.* 24), *extremely fine, of the highest rarity, the only other specimen known being in the British Museum* [Pl. I] 1

*** From the Hawkins, Bergne, J. Marshall, Brice and Montagu collections.

135 **Proof Guinea**, 1774, by *Thomas Pingo*, type, legends and edge as pattern in lot 133, *brilliant and scarce, and without the flaw commonly seen on the reverse* 1

*** From the Doulton collection, 1888.

136 **Proof Guinea**, 1774, as the previous lot, *extremely fine, but with the flaw observable* 1

137 **Pattern Guinea**, 1774, as the two preceding coins, but with a narrow outer ring of steel, edge grained, *extremely fine and very rare* 1

*** "With patented steel edge invented by a gentleman in Chippenham as a preventitive against forgery, J. G. M., 1895."

138 **Pattern Guinea**, 1787, by *Lewis Pingo*, bust to right, laureate, as upon the "Spade" Guineas, the hair curling below the truncation, the left shoulder bare ; *rev.* legend commences at the bottom of the coin, circular shield of arms enclosed by the Garter and motto, date beneath, edge plain, neat engrailed border each side (*N. C., vol.* XIII, *p.* 120, *no.* 39), *brilliant and of the highest rarity, the only other known example being in the National Museum* [Pl. I] 1

*** From the Murchison, Bergne, Brice and Montagu collections.

139 **Pattern Guinea**, 1787, by *Lewis Pingo*, *obv.* as the previous coin ; *rev.* "Spade" type, edge plain, with engrailed border each side of coin as the preceding pattern, *brilliant and extremely rare with this border* 1

*** From the Brice and Montagu collections.

140 **Proof Guinea**, 1787, by *Lewis Pingo*, "Spade" type and exactly as the previous lot, excepting that the engrailed border is omitted and the lettering is slightly larger, *brilliant and rare* 1

*** From the Copp collection, 1887.

141 **Pattern Guinea**, 1791, by *Küchler*, *obv.* legend incuse on broad raised border, laureate bust to right, three dots in the striated truncation; *rev.* incuse legend on broad raised border, spade-shaped shield, crowned, in centre, date beneath in legend, edge plain (*N. C.*, *vol.* XIII, *p.* 121, *no.* 46), *brilliant and rare, but possibly struck later than the date would indicate* 1

*** From the Addington and Montagu collections, 1890.

142 **Pattern Guinea**, 1791, by *Küchler*, as the previous lot, but the striation and three dots are omitted from the truncation, probably a late striking, *brilliant* 1

# SECOND DAY'S SALE.

## GEORGE III—*continued.*

### Patterns and Proofs in Gold.

LOT

143 **Pattern Guinea**, 1798, by *Lewis Pingo*, struck from the die of the "Spade" Half-Guinea of that year, with broad plain border on each side, edge obliquely milled, *extremely fine and of the highest rarity, the only other known specimen being in the British Museum* [Pl. I] 1

*** From the Marshall, Brice and Montagu collections.

144 **Pattern Guinea** or **Trial Piece**, 1791-1798, composed of two *reverses*, each (excepting date of one side) as the *reverse* of Pattern in lot 141, and dated respectively 1791 and 1798, edge plain, *brilliant but probably not a contemporary strike* 1

145 **Pattern Guinea**, 1798, by *Küchler*, type nearly as the Guinea in lot 141, but omitting the striation, and with the bust clothed ; *rev.* larger shield, edge plain, *very fine, and probably an original impression, rare* 1

146 **Pattern Guinea**, 1798, by *Küchler*, *obv.* as lot 142 ; *rev.* as the last, *brilliant, but not contemporary* 1

147 **Pattern Guinea**, 1813, by *Lewis Pingo*, *obv.* small head of the king as upon the military Guineas of that date ; *rev.* REX FIDEI DEFENSOR · BRITANNIARUM, the Royal Standard unfurled, date beneath ; edge plain, *brilliant and very rare* 1

*** From the Marshall, Brice, and Montagu (1888) collections.

148 **Pattern Guinea**, 1813, by *Lewis Pingo*, exactly as the preceding coin excepting edge, which has straight graining, *equally brilliant and rare* 1

*** From the Bergne, and Rostron collections, 1892.

149 **Pattern Guinea**, 1813, by *Thomas Wyon*, *obv.* GEORGIVS III DEI GRATIA, small head of the king to right, laureate, W. beneath; *rev.* BRITANNIARVM REX FIDEI DEFENSOR, shield, decorated at sides and beneath with sprays of rose, shamrock and thistle; crown above, at sides of which 18—13, edge plain, *brilliant and very rare with this edge* (*vide Spink & Son's Catalogue of H. M. coll. no.* 533) 1

*** From the Copp collection, 1887.

150 **Pattern Guinea**, 1813, by *Thomas Wyon*, as the preceding coin excepting that the edge has straight milling, *brilliant and rare* 1

*** From the Wigan, Halliburton-Young, and Bieber collections, 1889.

151 **Pattern Guinea**, 1813, by *Thomas Wyon*, as the preceding lot and with the same edge, *brilliant and rare* 1

152 **Another**, similar, *slightly scratched* 1

153 **Pattern Guinea**, 1813, by *Thomas Wyon*, *obv.* as the four preceding coins; *rev.* legend as before, square shield, the crown above dividing the date 18—13; edge plain, *brilliant and rare* 1

*** From the Addington, and Montagu (1888) collections.

154 **Pattern Guinea**, 1813, by *Thomas Wyon*, exactly as the previously described coin excepting edge which has straight graining, *brilliant and rare* 1

*** From the Shorthouse collection.

155 **Pattern Guinea**, 1813, by *Thomas Wyon*, as before, but with edge obliquely grained, *fine, and extremely rare with this edge, which is unpublished* (*vide Spink & Son's Cat. no.* 537) 1

*** From the Montagu collection, 1890.

156 **Pattern Guinea** (*obv.* only), by *William Wyon*, GEORGIUS · III · DEI · GRATIA ·, bust in high relief, to right, laureate, the wreath bearing berries; hair short, tied with bow, two small ends, lettering small, W. W. beneath; edge plain, *brilliant, of the highest rarity and believed to be unique* [Pl. I] 1

*** From the Bergne, Marshall, Young, Brice, and Montagu collections.

157 **Pattern Guinea**, 1813, by *Thos. Wyon*, *obv.* as the current military Guineas of that date; *rev.* shield within the Garter, crowned, *small* lettering, edge grained, *brilliant and extremely rare with the small lettering on rev.* 1

*** From the Webb collection, 1895.

158 **Proof Guinea**, 1813, by *Thos. Wyon*, of the Military or last-issue type, edge grained, *brilliant and rare* 1

*** From the Bieber collection, 1889.

159 **Pattern Half Guinea**, 1762, by *Tanner*, bust to right, laurel wreath with berries, tie with two ends, hair long and descending below the bust, neck bare; *rev.* crowned shield; edge plain, *brilliant and very rare* 1

*** From the Wyndham collection.

160 **Proof Half Guinea**, 1762, by *Tanner*, type nearly as the Pattern in last lot, but in this the hair does not descend below the truncation and there is a lovelock on the left shoulder, grained edge, *brilliant and very rare* 1

*** From the Copp collection, 1887.

161 **Proof Half Guinea**, 1763, by *Tanner*, nearly as the last piece but perhaps in rather lower relief; edge plain, *extremely fine and very rare* 1

162 **Proof Half Guinea**, 1764, by *Tanner*, type nearly as before but the laurel wreath has berries; edge plain, *brilliant and very rare* 1

*** From the Thorburn collection, 1887.

163 **Proof Half Guinea**, 1775, by *Yeo*, type and legends as *Yeo's* Five-Guinea Piece of 1777 (lot 121); edge plain, *brilliant and very rare* 1

*** From the Montagu (1888) collection.

164 **Proof Half Guinea**, 1787, by *Lewis Pingo*, type and legends as the Guinea (lot 140); edge plain, *brilliant and rare* 1

*** From the Copp collection, 1887.

165 **Pattern Half Guinea**, 1798, by *Lewis Pingo*, struck on a Half-Guinea flan from the dies of the Seven-shilling Piece, edge obliquely milled, *very fine and believed to be unique* 1

*** From the Bieber and Montagu collections.

166 **Pattern Half Guinea**, 1798, by *Lewis Pingo*, *obv.* GEORGIVS III DEI GRATIA, bust (in relief) to right, laureate, hair short, neck bare; the legend enclosed by outer plain circular band placed well within the edge of the coin; *rev.* M B F ET H REX &c. in raised letters on a sunk band divided by four crowns in relief; four oval shields in form of a cross occupying the field; the date, 1 7 9 8 disposed in the four angles; edge obliquely grained, *wt.* 65 *grs.*, *brilliant and probably unique*, the somewhat similar patterns mentioned by *Hawkins* (*N.C. vol.* XIII, *pp.* 168, 169, *nos.* 114, 115) having the bust *incuse* [Pl. I] 1

*** From the Brice and Montagu collections.

167 **Proof Half Guineas** (3), 1813, by *Thos. Wyon*, *obv.* small head, laureate, to right; *rev.* shield upon the Garter, crowned; edges obliquely grained, *all brilliant and scarce* 3

168 **Pattern Seven-shilling Piece**, 1775, by *Yeo*, *obv.* as Half Guinea, lot 164; *rev.* MAG. BRI. FR · ET · HIB · REX · 1775 ·, a lion, crowned, standing upon crown; edge obliquely grained, *very rare of this date and very fine* 1

169 **Pattern Seven-shilling Piece**, 1776, by *Yeo*, type and legends as the previous coin, but better executed and struck; edge plain, *brilliant and rare* 1

170 **Pattern Seven-shilling Piece**, 1776, exactly as the last piece, *equally fine and rare* 1

*** From the Richardson collection.

171 **Pattern Seven-shilling Piece** (or **Half Guinea**) (undated), by *Lewis Pingo*, bust and legends, &c. as on the Pattern described under lot 166, but the bust here is *incuse* and there is a star after GRATIA; *rev.* as lot 166 excepting in slight details and the date is omitted (*N.C. vol.* XIII, *p.* 168, *no.* 114), *brilliant and of the highest rarity* [Pl. I] 1

*** From the Cuff, Hawkins, Bergne, J. Marshall, Brice, and Montagu collections.

172 **Proof Seven-shillings**, 1813, type as usual; edge grained, *brilliant, an extremely rare date* 1

173 **Another**, similar, *equally fine and rare* 1

*** From the Murchison collection.

174 **Pattern Quarter Guinea**, 1764, by *Thos. Pingo*, type as the Guinea by this artist of 1765 (lot 133), edge plain, *brilliant and rare* 1

*** From the Wyndham collection.

175 **Pattern Five Pounds**, 1820, by *Pistrucci*, *obv.* GEORGIUS III D : G : BRITANNIAR : REX F : D : 1820, large laureate head to right, neck bare, the artist's name in full beneath; *rev.* St. George slaying the Dragon, a broken spear on the ground; the artist's name in full beneath; edge plain (*N.C. vol.* XIII, *p.* 170, *no.* 133 *var.*), *of the highest rarity with this edge, very fine* 1

*** This may be the twenty-sixth specimen struck, alluded to by Hawkins, *op. cit. p.* 171.

176 **Pattern Five Pounds**, 1820, by *Pistrucci*, exactly as the last piece except that the edge is inscribed DECUS ET TUTAMEN ∗ ANNO REGNI LX ∗, *brilliant and extremely rare, only* 25 *or* 26 *examples having been struck* [Pl. I] 1

*** From the Whitehead collection, 1898.

177 **Pattern Two Pounds**, 1820, by *Pistrucci*, exactly as the Five Pounds in the last lot but omitting the artist's name on both sides, but his initials B. P. are placed in the exergue on the reverse, *brilliant and very rare, only sixty pieces having been struck* 1

*** The artist Pistrucci's own specimen, from the Pistrucci collection.

178 **Another**, similar to the above in all respects, *equally brilliant and rare* 1

*** From the Wyndham collection.

179 **Another**, similar, *very fine and very rare* 1

180 **Pattern Two Pounds** (*reverse* only), by *Pistrucci*, struck from the original unfinished die, edge plain, *extremely fine, unique* (*no.* 1) 1

*** From Pistrucci's own collection. Accompanying this lot is Pistrucci's description of this piece in his own handwriting and signed by him. The following is a translation of the most interesting portion of his remarks :

The Proof is that of the *rev.* of the Two Pound Pieces of George III and George IV. It is of the highest rarity as being the only one struck from the original die without any retouching, as shown by the dot which is found on the body of the horse. This piece is my property, as it was given to me by Mr. Pole ; it is the first trial for the size of the Two Pound Piece, and the first done before obtaining the office of Chief Engraver at the Mint.—B. PISTRUCCI.

181 **Pattern Sovereign** (or **Guinea**), 1816, by *Thomas Wyon*, after jasper model by *Pistrucci*, *obv.* GEORGIUS III DEI GRATIA, bust, laureate, in high relief, to right, neck bare, tie to hair with long ends terminating in globules ; *rev.* BRITANNIARUM REX FID . DEF commencing at the bottom of the coin ; shield crowned, date below, 18 - 16, divided by the point of the shield, edge plain (*Num. Chron. vol.* XIII, *p.* 124, *no.* 65, *brilliant and extremely rare* [Pl. I] 1

182 **Pattern Sovereign**, 1816, by *Thos. Wyon*, type as the last but the bust is larger, whilst the lettering and flan are smaller ; *rev.* as the last piece but the lettering also smaller, edge grained, *extremely fine and believed to be absolutely unique, unpublished* (*no* 5) 1

*** From the Pistrucci collection. Accompanying this lot is Pistrucci's autograph and signed history of this coin, of which the following is a translation :

Proof in gold of the Sovereign of George III, which was never issued to the public ; unique, and in consequence rare. This was copied by Thomas Wyon, Chief Engraver at the Mint, from a cameo made by me for Sir G. Barcke. It never came out because the work copied from mine made the relief too high, and thus it would have been impossible to coin. The Mint-Master, Mr. Pole, was convinced that the reason why this piece was unsuitable rests in the fact that the original was not calculated for a coin, and therefore the sovereign was never issued. This said proof was presented to me by Mr. Pole, Mint-Master, and was the first and last struck, the die having broken, as may be seen from the proof of a shilling, which I have with the same head, and the visible flaw in the flan in a straight line on the face.—B. PISTRUCCI.

183 **Pattern Sovereign**, 1816, by *Pistrucci*, large laureate bust in low relief, two long curls terminating in pellets depend from the bow behind ; *rev.* square shield, crowned, the date on both *obv.* and *rev.*, edge grained (*N. C. vol.* XIII, *p.* 125, *no.* 67), *brilliant and very rare* 1

184 **Another**, similar in all respects, *equally fine and rare* 1

*** From the Doulton collection, 1888.

185 **Pattern Sovereign**, 1816, by *Pistrucci* and *T. Wyon*, large bust, laureate, to right, in low relief and presenting both shoulders ; *rev.* as the last, edge plain, *brilliant and very rare, but not unique as stated by the artist in his note* (*q. v.*), (*no.* 2) 1

*** From Pistrucci's own collection. Accompanying this lot is the artist's autograph note *re* this coin, and signed by him. The following is a translation of the note :

Enclosed is a gold proof of a sovereign of H.M. George III. The head is copied from a cameo by myself, which is in the possession of the Royal Mint Cabinet of Coins and Medals. T. Wyon is the engraver. This piece is extremely rare because it is unique : the arms are different from all the coins that were issued. The piece is my property, having been given to me by Mr. Pole.—B. PISTRUCCI.

186 **Pattern Sovereign**, 1816, by *Pistrucci* and *T. Wyon*, precisely as the last piece described, *equally brilliant and very rare, and unusually heavy* 1

187 **Another**, similar, but with grained edge, *brilliant and extremely rare* 1

*** From the Doulton collection, 1888.

188 **Proof Sovereign** (undated), by *Pistrucci*, *obv.* head of George III, no legend either side ; *rev.* St. George and the dragon ; struck whilst the dies were in preparation, edge plain, *extremely fine and believed to be unique* (*no.* 6) [Pl. I] 1

*** From Pistrucci's own collection. Accompanying this lot is the artist's note, in his own handwriting, and signed by him. The following is a part translation of this very interesting description by Pistrucci of the progress of his work :

Extremely rare proof of a sovereign, with head of George III, finished, but without the lettering, the reverse is unfinished ; my first work with the graving-tool, and struck without a collar. One may like to know that, when I did this work, I had had no practice as yet in engraving on steel. After having engraved the puncheon, I had it tempered in its unfinished state, and a die executed from it. I had the surface of the die planed, and then struck this proof coin to see the effect of my work. After this, I made another puncheon, which I finished, feeling sure that my work was raised over a flat surface. One will see on this piece the marks of the wire-work design, which I drew to be sure of what I was doing, a thing I never had to do when engraving camei, an art in which I had much more practice.—It will be noticed further that the handle of the spear is shorter than on the current coins with the same St. George, and this I did so that the spear-handle should not pass over the horse, which did not seem tasteful to me.—This piece is one of the most curious of my small series of proofs, and I value it very highly because it is my first work which I saw struck from the presses at the Mint, &c. &c.—B. PISTRUCCI.

189 **Pattern Sovereign** (*reverse* only), by *Pistrucci*, struck without a collar and therefore with plain edge, differing from the Sovereign finally adopted in having St. George's left arm as well as hand showing behind the horse's neck, *extremely fine and probably unique* (*no.* 3) 1

*** Pistrucci's signed autograph description of this coin accompanies this lot. The following is a translation of a portion :

This St. George is the first work I have done in my life with the graving-tool. and for this reason the public will excuse if it is not so fine as the later ones ; besides, it was spoiled through the mechanical operations at the Mint, or by accident, or maliciously, in order that my work should appear before the public more imperfect than that which I knew to be without taste.—B. PISTRUCCI.

190 **Proof Sovereigns** (2), (*reverses* only), by *Pistrucci*, nearly as the last, but here the left arm is omitted in the design, the hand only being visible holding the reins ; both struck without a collar and with plain edge, *very fine and the pair doubtless unique* (*no.* 9) 2

*** Pistrucci's signed autograph note accompanies this lot ; the following is a translation of a portion :

Enclosed are two proofs in gold of the reverses of the sovereigns of H.M. George III. I may mention the history of these two proofs. The reader must be aware that this work was the first I did with the graving-tool, without ever having seen anybody engraving in steel ; it is therefore not one of my best, but one should bear in mind that it requires ten years' practice to do such work well. I did it to satisfy Mr. Pole, who ordered it.—These proofs were struck from a die which had passed four times through the fire, and got worse each time, the action of the fire spoiling the edges, and I am only surprised that they are as good after so many experiments. I had these proofs made, as I wanted to see the effect of the hand holding the bridle, as, after having completed my work from my model, they made me change the hand, which was at first showing a portion of the arm, to what is now seen on the current coins. These are of the highest rarity and unique. Presented by Mr. Pole.—B. PISTRUCCI.

191 **Pattern Sovereign**, 1817, by *Pistrucci*, *obv.* as the current Sovereign ; *rev.* as the Pattern in lot 189, viz. with the left arm as well as hand of St. George showing in the design ; struck without a collar, *very fine except for two nicks on the edge ; believed to be unique, but Pistrucci has left no note of this piece, though it is from his collection* 1

192 **Proof Sovereign** and **Half Sovereign**, 1817, by *Pistrucci*, grained edges, *brilliant and very rare, the Half especially rare* 2

*** No. 1 is from the Montagu (1888) collection ; no. 2 is from the Richardson cabinet.

193 **Proof Sovereign** and **Half Sovereign**, 1818, as before, grained edges, *brilliant and very rare* 2

*** Both are from the Copp collection, 1887.

194 **Proof Sovereign**, 1819, type and edge, &c. as before, *brilliant and excessively rare, as this is an unpublished date* [*cf. Hawkins* (*N. C.*), *and Kenyon*] 1

195 **Proof Sovereign**, 1820, as the last, *brilliant and rare* 1

196 **Pattern Half Sovereign**, 1816, by *T. Wyon*, *obv.* GEOR : III D : G : BRITT : REX F : D : 1816, laureate bust to right, neck bare ; *rev.* BRITANNIARUM REX FID : DEF : the rose, thistle and shamrock on rose-stem occupying the field, crown above, edge grained ; *brilliant and of the highest rarity, unpublished by Hawkins* (*cf. N. C. vol.* XIII) 1

*** From the Sainthill, Addington and Montagu collections, 1890.

197 **Pattern Half Sovereign** or **Sixpence**, 1816, by *Thos. Wyon*, from a cameo by *Pistrucci*, *obv.* GEORGIUS . III . DEI . GRATIA . large bust, laureate, in high relief ; *rev.* BRITT : REX FID : DEF. garnished shield within the garter, surmounted by crown dividing the date 18 – 16, lettering on both sides very small, edge plain, *brilliant and exceedingly rare* [Pl. II] 1

*** From the Marshall, J. H. Young, Bieber and Montagu collections, 1890.

198 **Pattern Half Sovereign** or **Sixpence**, 1816, by *Thos. Wyon*, from a cameo by *Pistrucci*, type and legends exactly as the preceding coin, but the edge is grained ; *imperfectly struck, but believed to be unique with this edge* (*no.* 8) 1

*** Pistrucci's own autograph remarks (signed), accompany this lot. The following is a translation of the note referred to :

Proof in gold of a head which was copied from one of my cameos by Mr. T. Wyon, First Engraver at the Mint, and the puncheon of which was afterwards retouched by me. The workmen at the Mint were unable to strike this piece on account of its too high relief, and would not give themselves the necessary trouble in order to please Mr. Wyon, who could not bear with good grace that a work of his, retouched by me, should be issued. The same head was struck on a sovereign and on a shilling, which, however, were never issued ; therefore it is of the highest rarity and unique. It was presented to me by Mr. Pole, of whom I asked the favour of keeping a record of my work.—B. PISTRUCCI.

199 **Pattern Half Sovereign**, 1820, by *Thos. Wyon*, exactly as the Pattern 1816 (in lot 196) but with the edge plain, *brilliant and exceedingly rare* [Pl. II] 1

*** From the T. Brown, Addington and Montagu (1888) collections.

200 **Pattern Crown**, 1817, by *W. Wyon*, *obv.* GEORGIUS III D : G : BRITANNIARUM REX, bust, laureate and draped, to right, W. WYON and date beneath ; *rev.* INCORRUPTA FIDES VERITASQUE, shield crowned, somewhat similar in design to Simon's reverse of his Pattern Crown for Cromwell, 1658, edge plain, *brilliant and excessively rare in gold, only seven examples being known to exist* [Pl. II] 1

*** From the Brice and Montagu collections.

201 **Pattern Crown**, 1817, by *W. Wyon*, legend on *obv.* as on the previous Pattern, laureate bust to right, neck bare, date and artist's name beneath ; *rev.* FOEDUS INVIOLABILE, three figures emblematical of the three kingdoms, England, Scotland and Ireland, with emblems and shield, the artist's name in the field ; edge plain, *brilliant, and believed to be unique in this metal* [Pl. II] 1

*** Prom the Sainthill, Addington and Montagu collections, 1891.

202 **Pattern Crown**, 1818, by *Pistrucci*, *obv.* GEORGIUS. III. D. G. BRITANNIARUM. REX. F. D., large laureate head to right with twelve leaves in wreath, and below, PISTRUCCI in minute letters; *rev.* St. George and Dragon within the Garter horizontally lined; edge plain, *brilliant, and of the highest rarity in gold* [Pl. II] 1

*** From the John Marshall (of Belmont) and Whitehead collections, 1898.

203 **Pattern Dollar** (undated), composed of two *obverses*, the smaller bust by *Philp*, the larger by *Küchler* and signed C. H. K., *brilliant, but a modern re-strike, as are the following five lots* 1

204 **Another**, with both sides by *Küchler*, but one side is signed C. H. K, the other K. only, *brilliant* 1

205 **Another**, as lot no. 203, excepting that *Küchler's* bust is signed with K. only, *brilliant* 1

206 **Pattern Dollar**, 1798, *obv.* bust by *Philp*; *rev.* crowned shield, *brilliant* 1

207 **Another**, similar type, &c., but the bust is by *Küchler* and signed K. only, *brilliant* 1

208 **Another**, as the preceding coin, but with the bust signed C. H. K., *brilliant* 1

209 **Proof Shilling**, 1816, type as the ordinary current coin, edge grained, *brilliant and excessively rare, if not unique, in this metal* 1

*** From the Bieber and Montagu collections, 1889.

210 **Proof Sixpence**, 1816, type, &c. exactly as the preceding piece, edge grained, *equally fine and rare* 1

*** From the Bieber and Montagu collections.

211 **Pattern Twopence**, 1805, *obv.* struck from *Küchler's* Pattern Dollar, K. on the bust; *rev.* BRITANNIARUM, 1805, Britannia seated to left holding trident and olive branch, *brilliant, but a modern concoction* 1

212 **Proof Twopence**, 1797 (*Boulton's*), by *Küchler*, laureate bust to right, K∴ on truncation, legend incuse on a broad raised band; *rev.* BRITANNIA 1797 in sunk letters on a raised band, Britannia seated with the usual adjuncts, *brilliant, and believed to be unique in this metal, and although struck from a somewhat polished die yet its pedigree proves it to be of quite a different class to the modern "re-strikes"* 1

*** From the Capt. Parr (1871), Marshall (of Belmont), Addington and Montagu collections.

213 **Proof Penny**, 1797 (*Boulton's*), by *Küchler*, similar in all respects to the Twopence in the last lot, *brilliant and equally rare* 1

*** From the Capt. Parr (1871), Marshall (of Belmont), Addington and Montagu collections.

214 **Pattern Halfpenny and Farthing**, 1797, type, &c. as the two preceding coins, *both brilliant and equally rare* 1

*** Both from the Capt. Parr (1871), Marshall (of Belmont), Addington and Montagu collections.

215 **Proof Penny**, 1797 (*Boulton's*), by *Küchler*, exactly as Penny in lot 213, but the artist's initial beneath the bust nearly obliterated, *brilliant, but a modern re-strike* 1

216 **Another**, similar, *brilliant, but also a re-strike* 1

217 **Pattern Penny**, 1797, by *Küchler*, large bust to right, the hair long, no drapery; *rev.* BRITANNIA, Britannia seated, wearing plumed helmet and holding shield, olive branch and trident, date in exergue, *brilliant, but a modern striking* 1

218 **Proof Penny**, 1807, by *Küchler*, small bust, draped, hair tied in a bow behind; *rev.* Britannia seated, *brilliant, a re-strike* 1

219 **Pattern Halfpence** (2), 1788, one being by *Küchler*, with crowned head of the king, *rev.* Britannia seated, date in exergue; the other by *Droz*, with laureate bust and the hair descending below the truncation, *rev.* as before, *both brilliant* 2

*** This and all the succeeding lots of Halfpence in gold (*with the exception of lot* 223) must be considered as quite modern re-strikes and are sold as such.

220 **Pattern Halfpence** (2), 1788, by *Droz*, as in the last lot, but unsigned and with legend incuse on broad rim; the other by *Küchler*, *obv.* as Halfpenny in lot 214, *rev.* as the previous lot, *both brilliant* 2

221 **Pattern Halfpence** (2), one by *Droz* and the other by *Küchler*, *obvs.* as the coins in lot 219; *revs.* of both have the date in legend and rudder and palm branch in exergue, *both brilliant* 2

222 **Pattern Halfpence** (2), one by *Droz* (unsigned) and the other by *Küchler*, *obvs.* as coins in lot 220; *revs.* as the previous lot, *both brilliant* 2

223 **Pattern Halfpenny**, 1790, by *Droz*, *obv.* GEORGIVS III. D. G. REX: bust, laureate, to right, hair long, curling below the truncation, DROZ. F. beneath; *rev.* BRITANNIA., Britannia seated to left with right arm outstretched and left hand holding shield and spear; DR. F. and date in exergue; edge, RENDER TO CESAR (*sic*) THE THINGS WHICH ARE CESAR'S: (*Montagu, p.* 62, *no.* 7), *extremely fine, and believed to be unique* [Pl. II] 1

*** From the Thomas, Chetwynd, J. Marshall, Brice and Montagu collections, 1890.

224 **Pattern Halfpence** (2), 1790, by *Küchler and Droz*, *obvs.* (by *Küchler*) crowned head of the king; *revs.* (by *Droz*) both with Britannia seated and date in exergue, but one has spear behind the shield and the other a rudder, also other minor points of difference, *both brilliant* 2

225 **Pattern Halfpence** (2), 1790, by *Droz*, *obvs.* (unsigned) laureate bust of the king, hair long, legends incuse, SOHO beneath; *revs.* as the two Halfpence in the last lot, one having spear and the other a rudder behind Britannia, *both brilliant* 2

226 **A nearly similar pair**, but without the broad band, each signed DROZ. F., *both brilliant* 2

227 **Pattern Halfpence** (2), 1790, by (*obv.*) *Küchler* (*rev.*) *Droz*, *obvs.* as coin in lot 214; *revs.* as in the last three lots, *both brilliant* 2

228 **Pattern Halfpenny**, 1790, by *Droz*, composed of two *reverses* (*a*) 1790, with rudder behind Britannia as before; (*b*) nude figure of Britannia, no legend; another (undated): by *Droz*, *obv.* as in lot 226, *rev.* nude figure as before, *both brilliant* 2

229 **Pattern Halfpence** (2), 1791, by *Droz* (*a*) bust (signed DROZ. F.) as before, *rev.* Britannia with rudder, date in exergue; (*b*) bust (unsigned), legend incuse, SOHO beneath, *rev.* as the last, *both brilliant* 2

230 **Pattern Halfpence** (2), 1791 (*a*) *obv.* by *Küchler* as Halfpenny in lot 214; (*b*) *obv.* crowned head of the king; *reverses* of both with rudder as before, *brilliant* 2

231 **Pattern Halfpence** (2), 1795 (*a*) head by *Droz* (unsigned), incuse legend with SOHO.; (*b*) crowned head of the king; *reverses* of both with incuse legend on broad band, date in exergue, *both brilliant* 2

232 **Pattern Halfpence** (2), 1795 (*a*) head by *Droz* (signed); (*b*) head by *Droz* (unsigned), incuse legend on broad rim, SOHO beneath; *reverses* of both as in last lot, *brilliant* 2

233 **Pattern Halfpenny**, 1795, *obv.* by *Küchler* as Halfpenny in lot 214, *rev.* as the last lot; another, 1797, as Halfpenny in lot 214, by *Küchler*, but the K nearly obliterated by polishing of the die, *both brilliant* 2

234 **Pattern Halfpenny**, *obv.* only, crowned bust of the king; another, composed of the two *obverses* of the current Halfpenny of 1799, *both brilliant* 2

235 **Pattern Halfpence** (2), 1799 (*a*) type as the current Halfpenny; (*b*) crowned head of the king; *rev.* usual type as the current coin, *both brilliant* 2

236 **Proof Halfpenny**, 1799; another, 1807, both usual types, *brilliant* 2

237 **Farthings** (2), 1788 (a concoction), and 1797 Pattern as in lot 214, *a re-strike*, *both brilliant* 2

238 **Pattern Farthing**, 1798, type nearly as the Farthing of 1797, but with date on *obverse* and reading ·I FARTHING· on the *reverse*; also **Proof Farthing**, 1799, current type, *both brilliant, but re-strikes* 2

239 **Proof Farthings** (2), 1806, 1807, usual types, *brilliant re-strikes* 2

*** No. 1 is from the Webb collection, 1895.

240 **Pattern** (*obv.* only), by *Lewis Pingo*, for **Hanoverian Pistole**, GEORGIVS III D· G· M· B· F· ET· H· REX F· D·, laureate bust to right; *rev.* (engraved by hand) *Exemplar Probatæ Monetæ Electorati Bruns. Lun.* MDCCLXVII *J. Meyer del. L. Pingo fec., probably unique* 1

*** Fine. From the Arsoldi collection.

241 **Pattern** or **Jetton**, 1791, by *Droz*, *obv.* the Royal cypher *G.R.* *in mon.* beneath a crown within wreath of laurel, *rev.* BRITANNIA, Britannia seated, date in exergue, edge plain, *fine, and scarce in gold*; also **Hanoverian Pistole**, 1768, with bust of the king as upon the Pattern in the preceding lot, but this has C. beneath the bust, *rev.* shield of arms (the Hanoverian arms in the fourth quarter of the British shield), edge, guilloche, *very fine and scarce* 2

242 **Pattern** or **Jetton**, 1788, by *Droz*, type as the Jetton described in the previous lot but of large module, and the legend on *rev.* is divided by the figure of Britannia who holds a branch in her right hand, edge grained; also Pattern or Jetton, 1791, by *Droz*, exactly as in the preceding lot, edge plain; *both extremely fine and rare* 2

*** No. 1 is from the Copp, no. 2 from the Bieber, collections.

## PROOF IN PLATINUM.

243 **Proof Penny**, 1807, usual type, edge plain (*Mont. p.* 98, *no.* 9), *extremely fine, "an original piece," and believed to be unique* 1

## PATTERNS AND PROOFS IN SILVER.

244 **Proof Guinea** and **Half Guinea**, 1787, by *Lewis Pingo*, type exactly as the gold Proofs in lots 140 and 164, edges plain, *brilliant and of the first rarity in this metal* 2

*** From the Montagu collection, 1890.

245 **Pattern Guineas** (2), 1791 and 1798, by *Küchler*, exactly (excepting metal) as the Guineas described under lots 141 and 145, and two others (re-strikes), 1791, 1798, both of the same type and both with the *obv.* belonging to the Guinea of 1791, *all extremely fine and the two first fine original impressions* 4

*** No. 1 is from the Marshall, Brice and Montagu (1888) collections, no. 2 is from the Montagu (1888) sale.

246 **Pattern Guinea**, 1798, by *Milton*, GEORGIVS · III · DEI · GRATIA · REX · 1798, coarse laureate bust of the king to right, *rev.* large shield of arms crowned, edge plain; Pattern (*obv.* only) for a Five Thaler Piece as in lot 240, but the *rev.* plain without inscription, *extra fine*; also *Kettle's* "Spade" Guinea, 1802, and Seven-Shilling Piece of 1800, *all rare* 4

*** No. 1 is from the Marshall, Brice and Montagu (1888) collections. Kettle's Guinea is also from the Montagu cabinet, 1891.

247 **Pattern Half Guinea**, 1798, by *Lewis Pingo*, exactly as the gold pattern described under lot 166, *brilliant and probably unique, published in Spink & Son's Catalogue* (*H.M. Coll.*), *no.* 585 1

*** From the Bergne, J. Marshall and Montagu collections, 1890.

248 **Pattern Half Guinea** or **Seven Shilling Piece**, 1798, by *Lewis Pingo*; *obv.* with bust incuse as gold Pattern in lot 171 and with star after GRATIA; *rev.* as reverse of gold Pattern in lot 166, edge obliquely grained, *brilliant and of the highest rarity if not unique* 1

*** From the Murchison collection.

249 **Pattern Five Pounds**, 1820, by *Pistrucci*, exactly as the gold Pattern (lot 176), with edge inscribed, the artist's name under the bust is unusually distinct and this is probably one of the first specimens struck, *very fine and believed to be absolutely unique in this metal* 1

*** From Pistrucci's own collection, but he has left no notes or reference as to this specimen.

250 **Pattern Two Pounds**, 1820, by *Pistrucci*, type, legends and edge exactly as the Five Pounds, with the exception that the artist's name is omitted and his initials (B.P.) are on the reverse only, in exergue, *brilliant and of the highest rarity, as this and its companion in the following lot were the only specimens struck in silver* (*no.* 8*a*) 1

*** From the Pistrucci collection. The artist's own autograph note (signed) accompanies this lot. The following is the translation:

Enclosed are two proofs of the Two Pound Piece of H.M. George III, struck in pure silver. They were struck by me at the Royal Mint in London, as trials for the width of the flan, and to see whether the letters on the edge of the gold coins would come exactly in the centre. I did this with the permission of Mr. Pole, mint-master, and I did these experiments in silver, because there was no gold prepared as yet to strike. These proofs are of the highest rarity, as being the only two struck in that metal, and rarer still as being the first two which came out from the die. They remained in my possession with the permission of Mr. Pole; I paid their intrinsic value to Mr. Bradby, clerk to the mint.—B. PISTRUCCI.

251 **The Companion Piece**, *equally fine and rare* 1

252 **Pattern Sovereign** (or **Shilling**), 1816, by *Thomas Wyon*, Laureate bust in high relief from a jasper model by *Pistrucci*, GEORGIUS III DEI GRATIA; *rev.* Square shield, BRITANNIARUM REX FID: DEF: 1816 below, edge obliquely milled (*Num. Chron. vol.* XIII, *p.* 124, *no.* 65 *var.*), *not published by Hawkins with this edge, extremely fine and of the highest rarity* 1

*** From the J. Marshall, Brice and Montagu collections.

253 **Pattern Sovereign** (or **Shilling**), undated, by *Thos. Wyon*, *obv.* as the preceding coin; *rev.* BRITANNIARVM REX FIDEI DEFENSOR, square shield crowned, edge straight graining (*Spink & Son's Cat. H.M. coll. no.* 588), *of the highest rarity, only two specimens believed to be known and not published by Hawkins in Num. Chron. vol.* XIII, *very fine* 1

*** From the Cuff, Bergne, Brice and Montagu (1888) collections.

254 **Pattern Half Sovereigns** (or **Sixpences**) (3), 1816, by *Thos. Wyon*, from a cameo in red jasper by *Pistrucci*, type as the gold piece in lot 198, two with grained edge and the other with plain edge but not struck in a collar, *all faultily struck but very rare* (*no.* 11*d*) 3

*** From the Pistrucci collection. There were originally five coins, according to the artist's signed autograph note, which accompanies this lot, which included one more sixpence and a pattern shilling. The comparatively modern Italian copy of Pistrucci's note states, however, that two pieces have been sold. The artist's note is not translated here as his remarks are much to the same effect as those he makes regarding the similar pattern in gold under lot 198 (*q. v.*).

255 **Pattern Half Sovereigns** (or **Sixpences**) (2), 1816, as the previous lot but well struck up, one with plain edge and one with edge grained; *both brilliant and very rare* 2

*** From the Montagu collection.

256 **Pattern Crown**, 1817, by *Pistrucci*, *obv.* GEORGIUS III DEI GRATIA BRITANNIARUM REX F: D: 1817, large bust to right, laureate, neck bare; *rev.* St. George and Dragon within the Garter, the latter ruled with fine horizontal lines, the field divided by faint lines into squares, a pellet upon the horse's body, struck on a large thick flan with plain edge, the obverse without the flaw noticeable on the coin which follows, *brilliant and believed to be unique from the unfractured die* (*no.* 12) [Pl. II] 1

*** From Pistrucci's own collection. Only a fragment remains of the artist's history of this and three other crowns, two of which are stated to have been sold, the fourth forms the succeeding lot.

257 **Pattern Crown**, 1817, by *Pistrucci*, exactly as the last piece, excepting that the die is fractured on the *obv.* near the date, edge plain, *brilliant, of the highest rarity* 1

*** From the Pistrucci collection.

258 **Pattern Crown**, 1817, as the preceding in all respects, and also showing the fracture on the *obv.*, *brilliant and of the highest rarity, this and the two preceding lots account for three out of the four pieces alluded to by Pistrucci* 1

*** From the Hawkins, J. Marshall, Brice and Montagu collections.

259 **Pattern Crown** (*rev.* only), from the same die as the previous three lots, edge plain, *marked no.* 2 *in ink on the back as two were struck and Mr. Pistrucci believed (erroneously), the other to have been destroyed. It however passed into the late Mr. Murdoch's hands through an unknown channel in* 1893 (*see next lot*), *brilliant and of the highest rarity* (*no.* 6) 1

*** From the Pistrucci collection ; the artist's autograph remarks anent this and the following coin, accompany this lot. The translation is as follows :

Proof in silver of the *rev.* of the Five Shilling Piece of George III which was struck at the same time as another which was either broken or remained in Mr. Pole's possession. The piece is rare because the Garter is different from that on the others, and the coin has the dot in centre of the original die. It was given me by Mr. Pole as usual. On the other side of Pistrucci's note he says : I know for certain that the first was destroyed.—B. PISTRUCCI.

260 **The Companion Piece**, *equally fine and rare, and doubtless the piece which Pistrucci thought was destroyed* 1

261 **Pattern Crown**, 1817, by *Pistrucci*, bust and legends as on Pattern in lot 256, but reading BRITANNIAR instead of BRITANNIARUM ; *rev.* St. George and Dragon within the Garter, outside of which is a beaded border, edge *incusely* inscribed on a sunk band DECUS ET TUTAMEN ANNO REGNI QUINQUAGESIMO ꝟ (*sic*) SEPTIMO, flan usual size, *wt.* 435 *grs.*, *without artist's initials, extremely fine and probably unique* [Pl. II] 1

*** From the Cuff, Forster, J. Marshall, Brice and Montagu collections.

262 **Pattern Crown**, 1817, by *Pistrucci*, *obv.* GEORGIUS III D : G : BRITANNIARUM REX F : D : 1817, bust as on Pattern Crowns in lots 256 and 261 ; *rev.* St. George and Dragon within the Garter, the motto in larger lettering than on the previous coin, beaded outside border ; edge, inscribed in raised letters within fine cord borders, DECUS ET TUTAMEN · ANNO REGNI LVIII ·, *wt.* 436 *grs.*, without artist's initials, *brilliant and of the highest rarity if not unique* [Pl. II] 1

*** From the Hawkins, Bergne, J. Marshall, Brice, and Montagu collections.

263 **Pattern Crown**, 1817, by *W. Wyon*, exactly as the "INCORRUPTA FIDES VERITASQUE" gold Crown in lot 200; edge plain, *brilliant and extremely rare* 1

*** From the Copp collection, 1887.

264 **Another**, similar, *equally brilliant and rare* 1

265 **Pattern Crown**, 1817, by *W. Wyon*, exactly as the FOEDUS INVIOLABILE gold Crown in lot 201; edge plain, *brilliant and rare* 1

266 **Another**, similar, *equally fine and rare* 1

267 **Pattern Crown**, 1818, by *Pistrucci*, *obv.* GEORGIUS III D : G : BRITANNIARUM REX F : D : 1818, very large head, laureate, to right, neck short and bare, artist's name in full beneath; *rev.* St. George and Dragon within the Garter, artist's name in full in exergue, the Garter ruled with fine horizontal lines; edge plain, a toothed border each side, struck from a finished die, *brilliant and very rare* 1

*** From the Bergne, Marshall (of Belmont), Halliburton-Young, Bieber, and Clark collections.

268 **Another**, similar, edge plain, *equally fine and rare* 1

269 **Pattern Crown**, 1818, by *Pistrucci*, exactly as the two preceding Patterns but with the edge inscribed in large lettering occupying the whole width of the edge, *brilliant and very rare* 1

*** From the Bergne, Brice, and Montagu (1888) collections.

270 **Another**, similar in all respects to the last Pattern, but with the edge inscribed in smaller letters which do not occupy the whole width of the edge, *brilliant and believed to be unique with this edge* 1

*** "This is an exceptionally rare Crown having small letters on inscribed edge, being the only one I know of with this edge."—J. G. M.

271 **Pattern Crown**, 1818, by *Pistrucci*, *obv.* as the preceding four Crowns except that the die is not polished and the toothed border is coarser; *rev.* St. George and Dragon within broad Garter, ruled with fine horizontal lines, larger lettering for the motto and without the toothed border; edge plain, *wt.* 435 *grs.*, *as struck, but surface not polished, of the highest rarity, probably unique* [Pl. II] 1

*** From the Hawkins, Bergne, J. Marshall, Brice, and Montagu collections.

272 **Pattern Crown**, 1818 (*obv.* only), by *Pistrucci*, *obv.* GEORGIUS III D : G : BRITANNIARUM REX 1818, laureate bust nearly as upon the current Crowns but differing in the expression on the king's face; the artist's name in full beneath; edge plain, struck from a fractured die but considered by Pistrucci himself (*see note*) to be "the

LOT 272—*continued.*

best head which I ever did for that coin," *extremely fine and unique* (*no.* 10) [Pl. III] 1

*** From the Pistrucci collection. Accompanying this lot is the artist's autograph history of this remarkable coin. The following is a translation from the Italian :—

Enclosed is a proof of the head of the Five-shilling Piece of George III, of extreme rarity, being unique, the die having broken as may be seen by the flaw in the impression. This is different from all, and as regards the work it is the best head which I ever did for that coin. I never succeeded in re-doing it as fine, notwithstanding the innumerable times I had to repeat the puncheons and dies of the said coin, which broke, and although I nearly always used the remainder of this puncheon to do the others, it will be clearly seen that the first is always the best. This is in my possession as the mint master gave it to me, as he did at other times, not asking me for the payment of the metal as I was obliged to pay afterwards.—B. PISTRUCCI.

273 **Pattern Crown**, 1818, by *Pistrucci*, *obv.* legend as upon Pattern Crown (lot 267, &c.) but the lettering is larger, smaller laureate bust, to right, neck bare, artist's full name beneath ; *rev.* St. George and Dragon within the Garter, etc. as in lot 267 ; edge inscribed as usual, ending ANNO. REGNI. LVIII., *brilliant and very rare* 1

*** From the Montagu (1888) collection.

274 **Pattern Crown**, 1818, by *Pistrucci*, type as the current Crown, the lettering on *obv.* being smaller than in the preceding coin ; *rev.* as the last, except that the horizontal ruling of the Garter is omitted ; edge *incusely* inscribed DECUS ET TUTAMEN ∗ ANNO REGNI LVIII ∗, *brilliant and believed to be unique with this incuse lettered edge* 1

275 **Proof Crown**, 1819, by *Pistrucci*, exactly as the last piece, excepting date ; edge inscribed in raised letters as usual and reading ANNO REGNI LX ·, *brilliant and very rare as a proof* 1

*** From the Bergne, Brice, and Montagu collections, 1890, and described in the Bergne catalogue as "*a most beautiful proof of the circulating Crown of* 1819, *with inscribed edge, extremely scarce.*"

276 **Pattern Crown**, 1820, *obv.* VIS VNITATE FORTIOR, Hercules, seated by a column, endeavouring to break a bundle of sticks across his left knee ; in exergue, date and wreath ; *rev.* DECVS ET TVTAMEN, crowned shield ; edge plain, *brilliant and extremely rare in this metal* [Pl. III] 1

*** From the Rostron collection, 1892.

277 **Another**, similar, *equally brilliant and rare* 1

278 **Pattern Crown** (undated), by *Mills* and *Mudie*, GEORGIVS III DEI GRATIA, laureate bust to right ; the artist's initials beneath ; *rev.* four shields of arms, each crowned, the emblems of the three kingdoms and Hanover disposed in the angles ; edge plain, *brilliant and scarce* 1

279 **Another**, similar, *not quite so fine* 1

280 **Pattern Dollars** (2), 1798, by *Küchler*, mantled and laureate bust to right, ∴ C. H. K. beneath one, ·· K beneath the other; *rev.* crowned shield of arms, *both original impressions, the first fine, the second brilliant and a scarce and unpublished* (?) *variety* 2

*** No. 2 is from a sale at Preston, 1900.

281 **Pattern Dollars** (2), 1804, by *Küchler*, *obv.* as the preceding, but the C. H. of the artist's initials hardly visible; *rev.* shield with the Garter circular, crown above, dividing the date; below the Garter, the word DOLLAR; both struck over Spanish dollar, portions of the original lettering being visible whilst in one is a portion of the well-known octagonal stamp so often seen upon the dollars of this period, *both brilliant and scarce* 2

282 **Proof Bank of England Dollars** (2), 1804, by *Küchler*, usual type; and a modern re-strike of the Dollar, composed of two obverses alike but with different legends, *all brilliant* 3

283 **Proofs** (5), obverses only *incuse* of the Half Crown of the second issue (George III), by *Pistrucci*, numbered 1 to 5 at the back and illustrating the progress made by the artist at different stages of his work, no legends, *all extremely fine and forming doubtless a unique set* (*no.* 4) 5

*** From the Pistrucci collection; originally there were six to the set, but the original document, signed by Pistrucci, which goes with this lot states that one had been sold, evidently many years ago. The following is a translation of a portion of Pistrucci's interesting notes :—

To do this work (i.e. the Half Crowns) which was my second in steel I had from time to time incuse proofs made of the puncheon in order to verify the perfection of the flan before going on with the work. This I did with the permission of the Master of the Mint, because I did not want Mr. Wyon to deceive me. as he had done previously in making me work on a false (uneven ?) surface and I explained that I could not get along with the work which was quite lost, and that I was obliged to begin again three times, because I had been given a bad puncheon to work upon. At the end the mint master remonstrated with Mr. Wyon, who was obliged to give me a good puncheon, which is the one with which I produced afterwards the Half Crowns of George III, showing the neck only.—B. PISTRUCCI.

284 **Proof Half Crowns** (2), 1816, usual type, one with plain and one with grained edge, *both brilliant and rare* 2

*** Both from the Cuff and Gibbs collections.

285 **Proof Half Crowns** (2), 1817, usual type and as the last with the large bust showing the king's right shoulder; one with plain and one with grained edge, *both brilliant and rare* 2

286 **Proof Half Crowns** (2), 1817, nearly as the preceding proofs, but the features of the king slightly differing and both with grained edges; and a **Trial Half Crown** (*obv.* only) of 1816 but from an unfinished die, the date reading 181– only, edge plain, *all very fine and rare, but the last probably unique as the features of the king differ slightly from the current coins* (*no.* 16) 3

*** All from the Pistrucci collection; accompanying this lot is Pistrucci's signed autograph explaining his work on the unfinished Half Crown. The following is a translation :—

Proof of the head of the Half Crowns of George III, a work by T. Wyon, chief engraver at the Mint, and retouched by me with the diamond point. This head was copied from one of my cameos preserved at the Mint, but was never issued, the puncheons of the said head, retouched by me, were burnt several times at the Mint. They are extremely rare as, although they resemble the Half Crowns in circulation, they differ much in the face, which on the common coins is more morbid. Given to me by Mr. Pole.—B. PISTRUCCI.

287 **Proof Half Crowns**, 1817, 1819, 1820, with the small head of the king, that of 1817 with plain edge, the others grained, *all brilliant and rare* 3

*** No. 1 is from the Cuff and Gibbs cabinets, no. 2 from the Rostron sale, and no. 3 is from the Brice and Montagu collections, 1890.

# THIRD DAY'S SALE.

## GEORGE III—*continued.*

### Patterns and Proofs in Silver.

LOT

288 **Pattern Shillings** (2), 1764, by *Tanner, obv.* laureate bust of the youthful king, to right; *rev.* four shields, crowned, arranged crosswise, the angles plain; edges plain, *both brilliant and rare* 2

289 **Pattern Shilling**, 1778, by *Yeo*, laureate, older bust of the king; *rev.* as the last; and a current Shilling of the "Northumberland" type, 1763, *the first brilliant and very rare, the second fine and scarce* 2

290 **Pattern Shilling** and **Sixpence**, 1786, by *Pingo*, type exactly as the ordinary shilling of 1787, but omitting (on the shilling) the dot above the head and each side of date, edges obliquely grained, *brilliant and of the highest rarity, only three sets said to have been struck* 2

*** From the Cuff, Hawkins and Montagu (1888) collections.

291 **Pattern Shilling**, 1787, by *Droz, obv.* GEORGIUS III · D · G · MA · BR · F · ET H · REX, laureate bust to right, with long hair curling below the truncation, upon which latter are D.F.; *rev.* The Royal cypher G.R. in *mon.* beneath a crown within wreath of laurel, edge straight graining, *brilliant and extremely rare* (*illus. in Spink & Son's Cat. H.M. coll. no.* 619) 1

*** From the Bergne, J. Marshall, Brice and Montagu collections, 1890.

292 **Proof Shilling** and **Sixpence**, 1787, by *Lewis Pingo*, type as the Shilling and Sixpence in lot 290, but the Shilling has the usual dot above the king's head and each side of the date, struck without a collar and on abnormally thick flans, *weighing* 122 *and* 74 *grs. respectively, extremely fine and very rare of these weights* 2

293 **Proof Shilling**, 1787, as before, but without dot over the king's head and without ermine in the Hanoverian arms; another, with dot and ermine, and with small cord border each side of coin; **Sixpences** (2), 1787, usual type, but one struck on a rather thick flan, edges of all plain, *brilliant and scarce, the first very rare* 4

*** No. 1 is from the Hawkins, Neck and Webb cabinets, 1894, and the heavy sixpence is from the Copp collection, 1887.

294 **Pattern Shilling**, 1798, by *Lewis Pingo*, type and legends as the Shillings of 1786 and 1787 (lot 290, &c.), but the lettering on both sides is larger, and whilst the dot over the head is omitted it is retained each side of the date, edge obliquely grained, *brilliant and very rare* 1

*** This piece, known as the Dorrien and Magens Shilling, is very rare, because the issue, according to Hawkins, was consigned to the melting-pot by an Order in Council and but few escaped.

295 **Proof Shilling** and **Sixpence**, 1817, by *T. Wyon*, with plain edges; **Proof Shilling**, 1820, grained edge; and **Proof** (?) **Shilling** and **Sixpence**, 1820, 1819, struck in pure silver, with grained edges, from the Pistrucci collection (*nos.* 15 *and* 21), *all brilliant, the last two probably unique* 5

*** The first two pieces are from the Montagu (1888) collection. Accompanying this lot are Pistrucci's notes (but not signed) stating that the two coins struck in pure silver were by *T. Wyon*, the head being copied from one of Pistrucci's cameos, and that both pieces were given to him by Mr. Pole.

296 **Proof Twopence, Penny, Halfpenny** and **Farthing**, 1797, by *Küchler* (*Mont. nos.* 3, 4, 5, 6), *all brilliant and believed to be original impressions, a rare set* 4

297 **Proof Twopence, Penny, Halfpenny** and **Farthing**, 1797, by *Küchler*, as before, *all brilliant but probably not all quite original strikings, the farthing however is certainly a modern restrike, a good set* 4

298 A similar set, *brilliant and scarce* 4

299 "**Britanniarum**" **Twopence, Penny** and **Halfpenny**, 1805, *all brilliant but re-strikes, the first is a concoction* (*vide Mont. p.* 117) 3

300 **Pattern Penny**, 1797, by *Küchler*, general type as the ordinary Penny of 1797, excepting the bust which is very large and unclothed; *rev.* has K instead of SOHO beneath the rock behind the figure of Britannia (*Mont. no.* 19), *brilliant and a scarce original* 1

301 **Pattern Penny**, 1797, as the last, but with SOHO on *rev.*; another, with same *obv.* but on *rev.* the figure of Britannia is helmeted and the date is in exergue, &c. (*Mont. obv.* 19, *rev.* 21), *both brilliant and rare* 2

*** No. 1 is from the Montagu collection, no. 2 is from the Wakeford and Montagu cabinets.

302 **Pattern Pennies** (2), 1797, by *Küchler*, type as the second coin in the last lot but with smaller lettering on the *obv.* (*Mont. no.* 23), *brilliant re-strikes* 2

303 **Proof Penny, Halfpenny** and **Farthing**, 1806, by *Küchler*, small bust to right draped; *rev.* Britannia seated, SOHO beneath the rock (*Mont. nos.* 9, 10, 11), *a brilliant and rare set* 3

*** From the Lake Price and Bieber collections.

304 A similar lot, but dated 1807, *brilliant re-strikes* 3

305 **Proof Halfpenny**, 1770, probably by *Tanner*, GEORGIVS · III · REX, laureate youthful bust to right; *rev.* BRITANNIA, Britannia seated, date in exergue, edge plain (*Mont. no.* 1), *brilliant and very rare in this metal, no specimen being in the Montagu collection:* also **Pattern Halfpenny**, by *Moore*, legend as before but the bust older and unclothed, *rev.* VIVAT ! across the field, edge inscribed incusely, ARMIS TUTERIS MORIBUS ORNES ×× (*Mont. no.* 14), *fine and extremely rare* 2

*** From the Montagu collection, 1890.

306 **Pattern Halfpenny**, 1788, by *Moore*, *obv.* GEORGIVS III REX, bust to right, laureate, hair long, neck bare, curved grained border; *rev.* no legend, Britannia seated to left on a four-cornered stone, behind which are lion's head and forepaws, Britannia holding a cornucopiæ in her left hand, and with her right points to a large ship in front, date in exergue, wheat-ear border, edge guilloche (*Mont. no.* 12), *extremely fine and believed to be unique in this metal with this edge* [Pl. III] 1

*** From the Skaife (1882), Brice and Montagu collections, 1890.

307 **Pattern Halfpennies** (5), 1788, all with *reverses* as *Mont. no.* 1, with date in legend and palm and rudder in exergue, *obverses* chiefly different, as follows: (*a*) *Mont. no.* 1, (*b*) *no.* 6 (*two examples*), (*c*) *no.* 16, (*d*) as current Halfpenny of 1797, *all brilliant re-strikes* 5

308 **Pattern Halfpennies** (4), 1788, all with *reverses* as *Mont. no.* 5, with the date in exergue, with different *obverses*, (*a*) *Mont. no.* 1, (*b*) *no.* 6, (*c*) *no.* 16, (*d*) as current Halfpenny, 1797, *all brilliant re-strikes* 4

309 **Pattern Halfpennies** (4), 1790, (*a*) and (*b*) as *Mont. no.* 6, with edge RENDER, &c., (*c*) with *obv.* as *Mont. no.* 16, *rev. no.* 6, (*d*) *obv.* as current Halfpenny of 1797, *rev. no.* 6, *the two first appear to be fairly original, and are rare in silver, the two last are re-strikes, all very fine* 4

310 **Pattern Halfpennies** (4), 1790, (*a*) and (*b*) as the last two coins in preceding lot, but with rudder or paddle instead of laurel behind the shield on *rev.*, (*c*) *no.* 6, edge guilloche, (*d*) two *reverses, Mont. p.* 103, *all fine re-strikes* 4

311 **Pattern Halfpennies** (4), 1791, *all re-strikes, with altered date from* 1790, *brilliant* 4

312 **Pattern Halfpennies** (4), 1795, (*a*) *Mont. no.* 16 (*two examples*), (*b*) *obv.* as current Halfpenny of 1797, *rev.* as *Mont. no.* 16 (*two examples*), *brilliant, but probably all re-strikes* 4

313 **Pattern** or **Proof Halfpennies** (1) 1797, (3) 1799, (*a*) *Mont. no.* 17, (*b*) *no.* 31, (*c*) *no.* 33, (*d*) *no.* 33A, *all brilliant, and some appear to be original impressions* 4

314 **Pattern Halfpennies** (3), (*a*) a mule composed of two *obverses* (*nos.* 33 *and* 33A), (*b*) thick pattern, also a mule with two *obverses* (*nos.* 16 *and* 18), (*c*) "Britanniarum" type, 1805, with crowned bust; Farthings (3), 1788 (a concoction), 1798 and 1799; *re-strikes, all brilliant* 6

315 **Jetton** or **Patterns** (2), 1788, 1790, type as the Jettons described under lots 241 and 242; also Pattern or Trial Piece (uniface), with bust only of George III, by *Barker*, BARKER F below the bust, a fine piece of work, *all brilliant and rare* 3

*** The Pattern of 1788 from the Copp cabinet; the Pattern by Barker from the Montagu collection, 1890.

316 **Patterns** or **Jettons** (2), 1790, 1791, as before; also Pattern (*obv.* only), of the 1788 Pattern, with the Royal cypher as in the previous lot, *all brilliant and rare* 3

*** The Pattern of 1790 from the Montagu (1888) collection.

## PATTERNS AND PROOFS IN COPPER-GILT.

317 **Pattern Guineas** (2), 1791, with broad rim and *rev.* Spade-ace type; others (2), of the same date and type, but with imperfect *reverses*; another, struck without legend either side; also others (2), of 1798, similar type, one having engraved edge, *all fine and scarce* 7

318 **Pattern Dollar**, 1798, by *Küchler*, · · K below the bust, *rev.* crowned shield; another, with two reverses, *viz.* as *rev.* of last named piece and the *rev.* of the Dollar of 1804, with shield upon circular Garter; another, composed of *rev.* of the first named in this lot and the *rev.* of a Portuguese coin, *all fine* 3

*** No. 2 is from the Bieber cabinet, 1889.

319 **Pattern Crown**, 1820, exactly as the Pattern in *silver* in lot 276, with Hercules seated with bundle of sticks, *extremely fine and probably unique in bronze-gilt* 1

*** From the Bieber collection, 1889.

320 **Proof Twopence, Penny, Halfpenny** and **Farthing**, 1797, by *Küchler, a brilliant and scarce set, originals* 4

321 A similar set, *equally fine and scarce* 4

322 **Proof Penny**, 1797, as before; Pattern Penny, 1797, with large bust and with edge incusely inscribed RENDER TO CÆSAR THE THINGS WHICH ARE CÆSARS · (*Mont. no.* 19 *var.*); Pattern Halfpence (2), 1788 (*no.* 3), one with the RENDER edge, the other guilloche; also British Commercial Halfpenny, 1797, with edge incusely inscribed ARMIS TVTERIS MORIBVS ORNES · X ·, *rare variety of Mont. no.* 26; *all brilliant, an interesting lot, the "Render" Penny unpublished and perhaps unique* 5

323 **Pattern Halfpennies** (5), (*a*) *obv. no.* 1, *rev.* 6, (*b*) as *no.* 6, edge guilloche, (*c*) as *no.* 2, edge RENDER, &c., (*d*) two reverses, *viz. nos.* 6 and nude figure of Britannia, (*e*) as *no.* 31, edge slightly grained; Proof Halfpennies (2), 1799, usual type; and Farthings (2), 1798, 1799; *all brilliant, and some original impressions* 9

324 **Pattern Halfpennies** (4), (*a*) *Mont. no.* 2, edge RENDER, &c., (*b*) *no.* 6, edge as last, (*c*) *no.* 16, (*d*) *no.* 31, edge slightly grained; Proof Halfpenny, 1799, as before; and Farthings (3), 1798, 1799 and 1806; *all brilliant, some original* 8

325 **Pattern Penny**, 1805, "Britanniarum" type; Proof Set of Penny, Halfpenny and Farthing, 1806; Proof Halfpence (2), 1799, usual type, *all brilliant and chiefly original* 6

## PATTERNS AND PROOFS IN BRONZE AND COPPER, &c.

326 **Pattern Guineas** (2), 1779, 1782, of the shield type; others (2), 1779, 1781, composed of two *reverses* (one being dated both 1779 and 1781); Pattern Guineas (6), by *Lord Stanhope*, all dated 1782, but all differing in bust or detail, *a curious and interesting lot, all fine* 10

327 **Proof "Spade" Guinea**, 1789; Pattern Guineas (3), 1798, with broad rims (one composed of two *reverses*); Pattern Guinea, 1798, with large bust of the king; Proof Half Guineas (3), 1784, 1788 (*from the Leycester sale*); Pattern Sovereigns (2), 1813, by *Wyon*, one with straight and the other with obliquely grained edge; Hanoverian Pattern (?) by *Mills* (*undated*); and *Kettle's* Seven-Shilling Piece, 1798, *all fine and mostly rare* 12

328 **Pattern Dollar**, 1798, reading (*obv.*) DEI GRATIA only (omitting REX), *rev.* crowned shield, struck on a very thick flan; others (2), similar, but with REX in legend; Proof Dollars (2), 1804, Bank of England, one struck on a thick flan, *all brilliant and somewhat rare, especially the first piece* 5

329 **Pattern Crown**, 1817, by *W. Wyon*, the "Three Graces" type, *very fine and extremely rare in bronze* 1

330 **Pattern Crown**, 1820, the "Hercules" type, *brilliant and very rare in this metal*; also Half Crown, 1816, with large bust of the king, struck on a crown flan with edge incusely inscribed DECVS &c. ANNO REGNI QVINQVAGESIMO SEPTIMO·, *fine, believed to be unique* 2

*** No. 1 is from Sir George Chetwynd's collection.

331 **Proof Twopence, Penny, Halfpenny** and **Farthing**, 1797, *unbronzed, a beautiful and original set* 4

*** The first three pieces are from the Maydwell and Gibbs collections, the last from the Copp cabinet.

332 **Proof Twopences** (2), **Penny, Halfpenny** and **Farthing**, 1797, as before, but the two last are bronzed, *all brilliant and believed to be original impressions*

*** The thinner Twopence is from the Rostron collection, 1892.

333 **Pattern Penny** and **Halfpenny**, 1788, by *Lewis Pingo*, *obv.* GEORGIVS III REX, laureate bust of the king to right; *rev.* BRITANNIA·, Britannia standing holding the usual attributes, date in exergue, edge plain (*Mont. nos.* 10, 11), *brilliant, finely toned and very rare* 2

*** The Penny is from the Powell and Hoblyn collections, the Halfpenny is from the Leckenby and Copp cabinets, 1887.

334 **Pattern Penny** and **Halfpenny**, 1788, by *Lewis Pingo*, as before, but struck on rather smaller flans, a dot after every word in the *obv.* legend and with the edges obliquely grained, *equally fine and rather rarer* 2

*** No. 1 is from the Montagu (1888) collection, No. 2 is from the Rostron cabinet.

335 **Pattern** "*British Commercial*" **Penny, Halfpenny** and **Farthing**, 1797, in bronzed copper (*Mont. nos.* 25, 26, 27), the edges plain, excepting the Halfpenny which is engraved PAYABLE AT CRONEBANE LODGE OR IN DUBLIN·X·, *all brilliant and rare, the second piece very rare with this edge* 3

336 **Pattern** "*British Commercial*" **Penny**, as in previous lot; another, 1799, with similar bust, but reading (*obv.*) GEORGIUS III : D : G : REX, the lower part of the bust dividing the date (*rev.*) in four lines, VIGEBIT IN OMNE AEVUM (*Mont. no.* 28), also VIVAT! Halfpenny, exactly as the *silver* Halfpenny in lot 305 (*Mont. no.* 14), *the two first brilliant, the last fine, all rare* 3

*** Nos. 1 and 2 from the Montagu sales, 1886, 1888, the last from the Bergne, Brice and Montagu collections.

337 **Pattern Pennies** (3), 1797 (*a*) *Mont. no.* 19 (*b*) *no.* 23 (*c*) *no.* 21; Proof Penny, 1797, usual type, *all brilliant originals excepting perhaps the Mont. no.* 23 4

338 **Pattern Pennies** (4), 1797 (*a*) *Mont. no.* 20; (*b*) *obv. no.* 20, *rev.* as current Penny; (*c*) and (*d*) *no.* 23, *all brilliant and some original impressions, the second piece unpublished and very rare* 4

339 **Pattern Pennies** (4), 1797 (*a*) and (*b*) as *Mont. no.* 23, one being bronzed; (*c*) as *no.* 21; (*d*) formed of two *obverses* as *no.* 20, *all excepting last brilliant, chiefly re-strikes* 4

340 **Pattern Penny**, 1805, *obv.* large bust as *Mont. no.* 20, *rev.* BRITANNIARUM, 1805, *probably unique, from the Sir George Chetwynd, Brice and Montagu cabinets*; another, 1806, with *rev.* as last (1805), but the *obv.* with small bust of the king as on the current Penny, date beneath, *of the highest rarity, also from the Chetwynd, Brice and Montagu cabinets* (see note in *Montagu, p.* 115 as to these two coins); also two Proof Pennies, 1806, ordinary type, *all brilliant* 4

341 **"Britanniarum" Penny**, 1805-1806, as in the last lot but bronzed, *ex the Boyne collection*; another, copper, 1805, the date on *reverse* only, as *Mont. no.* 34, edge grained, *original piece from the Bieber sale*; another, 1806, exactly as the last except for date, *Mont. no.* 36, *of the highest rarity, from the Brice and Montagu collections*; and Proof Penny, 1806, *all brilliant* 4

342 **Proof Halfpenny**, 1770, usual type; Pattern Halfpence (3), 1788, by *Moore*, type as the unique *silver* Halfpenny in lot 306, but with edges (*a*) obliquely grained (*b*) guilloche (*c*) ARMIS TVTERIS, &c., *a beautiful and unique set* 4

*** The first two of Moore's Patterns are from the Rostron sale, the third is from the Sir George Chetwynd, Brice and Montagu collections.

343 **Pattern Halfpenny**, 1788, by *Pingo*, edge obliquely grained; another, 1788, by *Droz, Mont. no.* 5, *a beautiful original proof* (*vide Montagu p.* 101), *from the Brice and Montagu collections;* British Commercial Halfpenny, 1797, with guilloche edge, *rare;* Pattern Halfpennies, 1790 (2), one with guilloche edge, the other inscribed RENDER, &c.; others (3), Britanniarum, 1805 (*re-strike*), crowned bust, 1799, and 1795 struck from a cracked die; *chiefly rare original impressions* 8

344 **Pattern Halfpenny**, 1788, by *Droz* (*silver-plated*), edge RENDER, &c.; others (2), 1790, edges (*a*) guilloche, (*b*) RENDER, &c.; another, 1795, usual type; British Commercial Halfpenny, 1797, struck from a cracked die (*ex the Wigan and Montagu collections*); Pattern Halfpenny, 1799, with crowned bust, grained edge (*a finely toned original impression from the Copp collection*); Pattern Halfpenny, 1805, *Britanniarum* type; and a Trial Piece of a *Droz* Halfpenny (*rev.* only), from an unfinished die; *an interesting lot, all very fine, some brilliant* 8

345 **Pattern Halfpenny**, 1788, by *Droz*, as the first coin in the previous lot; others (2), 1790, one with RENDER, &c. in incuse lettering, *very rare;* Halfpenny, 1795 (*re-strike*); another, 1805, *Britanniarum* type, and reading *obv.* D : G : REX., *a finely toned original impression; obv.* of Pattern Halfpenny, the legend ending F. D : &c., *a rare*

LOT 345—*continued.*

*original from the Wigan and Montagu collections ;* also Halfpenny, by *Droz*, with eagle's head beneath the bust, *rev.* nude figure, no date, *all brilliant and chiefly rare* 7

346 **Pattern Halfpennies**, 1788, by *Droz*, edges RENDER, &c. (one *silver-plated*) ; another, 1790, edge guilloche ; Pattern Halfpennies (3), 1799, one with legend ending F. D : &c., edge obliquely grained, *from the Chetwynd, Brice and Montagu collections, very rare*, another has D : G : REX, with bust with K on neck, *Mont. no.* 33, *considered to be unique* (*see H. M.'s note, p.* 114), *from the Montagu collection*, and the third almost as the current Halfpenny, but this has K⁝· (in script character) upon shoulder, and dot after III and REX in legend, edge plain, *rare ;* Proof bronzed Halfpenny, 1799 ; and Proof Halfpenny, 1806, *all extremely fine and some rare* 8

347 **Pattern Halfpenny**, 1790, by *Droz*, with RENDER edge ; Pattern Halfpenny, 1796, by *Droz* (?), bust to left with hair long, *rev.* BRITANNIA, *Mont. no.* 15, *extremely rare ;* another, 1797, with SOHO beneath the bust, *Mont. no.* 17, *very rare ;* another, 1799, with legend ending F. D., &c., in bronzed copper, as *no.* 30, *from the Brice and Bieber collections ;* Proof Halfpence (2), 1799 and 1806 (2), in bronze and bright copper ; *chiefly brilliant and rare* 8

348 **Proof Farthing**, 1771 ; Brit. Commercial Quarter-Penny, 1797 ; others (11) of various dates and types ; and Pattern in *copper*, 1788, with *obv.* the king's cypher crowned, edge grained ; *chiefly brilliant, some rare* 14

## PATTERNS AND PROOFS IN TIN, PEWTER AND LEAD, &c.

349 **Pattern Guineas** (2), *obverses* only, in *tin*, one being by *Mills*, the other with the large bust of George III, 1798 ; Pattern Crown, in *lead*, 1817, "Three Graces" type ; Pattern, *obv.* only, 1817, of the FIDES INCORRUPTA Crown, *from the Leycester sale ; obv.* only, in *lead*, of *Pistrucci's* Crown of 1817 ; another, somewhat similar, of 1818, with reversed and incused lettering, *a curious piece, from the Wyon collection ;* and another, 1818 (*obv.* only), struck on a thick flan, of a Pattern Crown, with legend reading correctly, *from the Montagu cabinet ; chiefly in fine state, a very curious and interesting lot* 7

350 **Pattern Crown**, in *lead*, 1817, "Three Graces" type, struck on a thick flan and enclosed in glassed frame ; Pattern Penny, 1797, as *Mont. no.* 21, *from the Scaife sale*, 1882, *and Montagu collection ;* Proof Penny in *tin*, 1797, *possibly unique, from the Leycester and*

LOT 350—*continued.*

*Montagu collections;* "Britanniarum" Penny, 1805 (*probably a re-strike*); Penny, 1805, in *tin*, with Irish *obverse, unpublished and believed to be unique, from the Leycester and Montagu collections;* Pattern Halfpenny, 1799, with crowned bust, *also considered to be unique and from the same sources as the last coin;* and Pattern Guinea (*obv.* only) of 1791 or 1798; *a rare and interesting lot* 7

351 Copper and tin Re-strikes, &c. 42

352 Aluminium Re-strikes, *all fine* 29

## GEORGE IV.

### GOLD.

353 **Sovereigns** (2), *first type*, 1821, 1824; Half Sovereigns (2), 1821, *first type, scarce*, 1823, *second type; all brilliant* 4

354 **Sovereigns** (2), *second type*, 1825, 1826; Half Sovereigns (2), *second type*, 1824, 1825; *all brilliant* 4

355 **Sovereigns** (2), *second type*, 1827, 1829; Half Sovereign, *second type*, 1825; another, *third type*, 1826; *all brilliant* 4

356 **Sovereigns** (3), *second type*, 1829, 1830; Half Sovereigns (2), *third type*, 1828; *chiefly brilliant* 5

### SILVER.

357 **Crowns** (4), 1821, usual type, all with inscribed edges and reading SECUNDO; another, 1822, TERTIO; *all except one brilliant* 5

358 **Half Crown**, *first type*, 1823; *obv.* laureate bust to left; *rev.* crowned shield, the rose, shamrock and thistle disposed around, date ANNO 1823 beneath, but divided by the rose, edge grained, *struck for currency, but of the highest rarity of this date, extremely fine* 1

359 **Half Crowns** (4), 1820, 1821, similar type to the last coin; others (2), *second type*, 1823, 1824, and of the *third type* (5), 1825, 1826, 1828, 1829; *chiefly brilliant, some scarce* 10

360 **Shilling**, 1821, *first type;* others (4), *second type* (square shield), 1823 1824, 1825; others (7) of the *third issue* (lion), 1825, 1826, 1827, 1829; *chiefly brilliant and scarce* 12

361 **Sixpences** (3), *first type*, 1821; others (3), *second type*, 1824, 1825, 1826; others (15), *third type* (lion), 1826, 1827 (*scarce*), 1828, 1829; and Maundy Sets (3) of 1822, 1825, 1829, *mostly brilliant and some scarce;* also Penny (Æ) of 1827, *scarce* 34

## PATTERNS AND PROOFS IN GOLD.

362 **Pattern Five Pounds**, 1826, by *W. Wyon*; *obv.* GEORGIUS IV DEI GRATIA · 1826 · , bust to left; *rev.* BRITANNIARUM REX FID : DEF : plain shield of arms upon ermine mantle, crown above, edge plain, *weight* 718 *grains, brilliant and believed to be unique of this weight* 1

*** From the Cuff, Forster, J. Marshall, Brice and Montagu collections.

363 **Pattern Five Pounds**, 1826, exactly as the preceding coin, excepting in weight, which is only 617 *grains, brilliant and perhaps unique* 1

*** Reported to be from Mr. May's collection, late Chief Cashier, Bank of England.—J. G. M.

364 **Pattern Five Pounds**, 1826, as the two preceding Patterns, but with the usual inscribed edge, *brilliant and scarce* 1

*** From the Shepherd collection.

365 **Pattern Five Pounds**, 1829, by *W. Wyon*, legends as before, large bust to left dividing the legend at top, date beneath, W. W. on truncation; *rev.* as before, edge plain, *brilliant, unique in this metal and considered to be "the finest medallic portrait of the king known"* [Pl. III] 1

*** From the J. Marshall, Brice and Montagu collections, 1890.

366 **Proof Two Pounds**, 1823, by *Merlen* and *Pistrucci*, usual type, edge inscribed, *brilliant and rare* 1

*** From the Lake Price collection.

367 **Another**, similar, *brilliant, but slightly scratched on obverse, rare* 1

368 **Pattern Two Pounds**, 1824, by *W. Wyon*, type exactly as the Five Pound Piece (lot 362), edge plain (*N. C.*, *vol.* XIII, *p.* 176, *no.* 3), *very fine and extremely rare of this date* 1

*** From the Cockburn and Montagu collections.

369 **Pattern Two Pounds**, 1824 (*obv.* only), as the preceding piece, edge plain, *very fine and extremely rare* 1

*** From the Cuff, Forster, J. Marshall, Brice and Montagu collections.

370 **Another**, similar (*obv.* only), *fine and extremely rare* 1

371 **Pattern Two Pounds**, 1824, by *W. Wyon*, type exactly as coin in lot 368, but the edge is incusely inscribed DECUS ET TUTAMEN ∗ ANNO REGNI QUINTO ∗, *brilliant and of the highest rarity, probably unique, no specimen was in the Montagu collection* 1

*** From the May collection, 1894.

372 **Pattern Two Pounds**, 1825, by *W. Wyon*, type exactly as Pattern in lot 368, but struck on a larger flan with plain margin on the *obv.* side; edge plain, *brilliant and probably unique* [Pl. III] 1

*** From the Edmonds and H. Clark collections.

373 **Pattern Two Pounds**, 1825, by *W. Wyon*, type as Pattern in lot 368 *et seqq.*; edge plain, *brilliant and very rare with this edge* 1

*** From the Thorburn collection, 1887.

374 **Pattern Two Pounds**, 1825, by *W. Wyon*, exactly as the preceding coin, but the edge is incusely inscribed, ending QUINTO, *brilliant, of the highest rarity with this edge* (*N.C.* XIII, *p.* 177, *no.* 4) 1

*** From the Hawkins, J. Marshall, Brice, and Montagu collections.

375 **Pattern Two Pounds**, 1826, by *W. Wyon*, same type as the preceding coin, but with plain edge and of the abnormal weight of 331·5 *grs.*, *brilliant, excessively rare, if not unique* 1

*** From the Hawkins, J. Marshall, Brice, and Montagu collections.

376 **Pattern Two Pounds**, 1826, usual type, with inscribed edge, *brilliant and scarce* 1

377 **Proof Sovereign**, 1821 (*first type*), plain edge, struck without a collar; Proof Sovereign, 1822, edge grained, *both brilliant and rare* 2

*** The second piece is from the Marshall, Brice, and Montagu collections.

378 **Proof Sovereign**, 1821, type as before, edge grained, *brilliant and rare* 1

379 **Pattern Sovereign**, 1824, by *W. Wyon* (*second type*), type as the current piece, but the edge incusely engraved as coin in lot 374, *brilliant and excessively rare* 1

*** From the Marshall, Brice, and Montagu collections.

380 **Another**, similar, *equally fine and rare* 1

*** Mr. Brice considered his specimen (lot 379) to be "probably unique."

381 **Proof Sovereign**, 1825, by *Pistrucci* (*first type*), plain edge, *brilliant and of the highest rarity, if not unique, with this edge and date* 1

382 **Proof Sovereigns** (2), 1825, by *William Wyon* (*second type*), edge plain, *both brilliant and rare* 2

*** One is from the Thorburn, the other from the Montagu (1888) collections.

383 **Proof Sovereign**, 1825; another, 1826, both with grained edge, *brilliant and scarce, the first rare* 2

*** No. 2 is from the Doulton collection.

384 **Proof Half Sovereign**, 1821 (*first type*), edge grained, *brilliant and rare*; Proof Half Sovereign (*rev.* only), *third type, fine and perhaps unique* 2

385 **Pattern Half Sovereign**, 1821, by *Pistrucci*, as the *second type*, but the shield on reverse smaller, edge grained (*not published by Hawkins in N.C. vol.* XIII), *brilliant and of the highest rarity* [Pl. III] 1

*** From the Bergne, J. Marshall, Brice, and Montagu collections.

386 **Proof Half Sovereigns** (2), 1823, 1824, of the *second type*, edges grained, *both brilliant and rare* 2

*** No. 1 is from the Moxon and Montagu (1888) collections.

387 **Proof Half Sovereign**, 1824, as before, but struck on a large flan, the field of reverse frosted, edge grained; also **Proof Half Sovereign**, (*third type*), 1825, edge plain, *both brilliant and rare* 2

*** The first is from the J. Marshall, Brice, and Montagu collections.

388 **Proof Half Sovereigns** (2), 1825, 1826, as before, the first with plain edge, the second grained 2

*** No. 1 is from the Thorburn collection.

389 **Proof Half Sovereigns** (2), 1826, 1828, with edges grained, *both brilliant, the second very rare as a proof*; also Farthing, 1825, struck in *platinum* with *obv.* from the die of the Ninepenny Bank Token (George III), the *rev.* from the ordinary Farthing die of 1825, *fine and very rare, if not unique* 3

*** The last is from the Leycester sale.

390 **Pattern Penny** (undated), *obv.* GEORGIUS IIII D : G : BRITANNIAR : REX F : D : laureate bust, draped, of the king, to left; *rev.* BRITANNIA, Britannia seated to left, holding olive-branch and trident, SOHO upon rock behind her shield, struck from a Penny die of *temp.* George III, edge plain; also a similar Pattern or mule struck in *silver, both very fine; a curious pair of coins, of uncertain provenance* 2

## PATTERNS AND PROOFS IN SILVER.

391 **Pattern Crown**, 1820, by *Mills, obv.* GEORGIUS IV DEI GRATIA, very large bust of the king to left, wearing collar and necktie, MDCCCXX and MILLS. F. beneath the bust; *rev.* BRITANNIARUM ET HAN : REX FIDEI DEFENSOR, the Royal arms on shield within the Garter, crowned, supporters, &c.; below, PUB. BY. R. WHITEAVES; edge plain, *brilliant and extremely rare* [Pl. III] 1

*** From the "Lady in the North," Brice, and Montagu (1888) collections.

392 **Pattern Crown**, 1820, by *Mills*, as the last, but the king's collar and tie are omitted and the artist's name is upon the truncation; edge plain, *brilliant, finely toned, very rare* 1

*** From the Montagu (1886) collection.

393 **Another**, similar in all respects to the last piece, and *equally fine and rare* 1

394 **Pattern Crown**, 1820, by *Pistrucci*, *obv.* exactly as the current Crowns of 1821 and 1822; *rev.* also similar, but St. George has a long streamer of hair attached to the back of his helmet; edge plain, *brilliant and of the very highest rarity if not unique* [Pl. III] 1

*** From the George Marshall, Forster, J. Marshall, Brice, and Montagu collections; "considered to be unique."—J. G. M.

395 **Proof Crown**, 1821, by *Pistrucci*, type as the current Crown, but the inscribed edge reads ANNO REGNI TERTIO, the last word being an error, *brilliant and rare* 1

*** From the Montagu (1888) collection.

396 **Proof Crowns** (2), 1821, 1822, similar type and edge, but both reading SECUNDO, *a beautiful and brilliant pair of proofs, rare* 2

*** No. 2 is from the Webb collection.

397 **Proof Crowns** (2), 1821, SECUNDO; 1822, TERTIO, type as before, *both brilliant and rare* 2

*** The second piece is from the Wakeford and Montagu collections.

398 **Pattern Crown**, 1825, by *W. Wyon*, *obv.* as the Five-pound Piece (lot 362); *rev.* crowned shield of arms, edge plain, *brilliant and rare* 1

*** From the Cuff and Gibbs collections.

399 **Pattern Crown**, 1826, by *W. Wyon*, type as the preceding, but the edge is incusely inscribed DECUS ET TUTAMEN ANNO REGNI LVIII (*sic*), the collar evidently belonging to the year 58 of the previous reign, *very fine, extremely rare and unpublished* 1

*** From the Preston sale, 1900.

400 **Pattern Crown**, 1826, by *W. Wyon*, type as the two previous lots, edge inscribed (though rather faintly) as usual and reading ANNO REGNI SEPTIMO, *brilliant and scarce* 1

401 **Another**, similar, with inscribed edge in the usual relief, *brilliant and scarce* 1

402 **Another**, similar type, date and edge, *brilliant and finely toned, scarce* 1

403 **Pattern Crown**, 1828, by *W. Wyon*, legends and general type as the preceding five Crowns, but with much larger head of the king, W. W. (incuse) on truncation, edge inscribed DECUS, &c., ANNO REGNI NONO., *fine, but not fully struck up, and the edge deeply cut through by shears, exceedingly rare if not unique* 1

*** From the L. C. Wyon collection.

404 **Pattern Crown**, 1829, by *W. Wyon*, *obv.* nearly as the last pattern excepting that the artist's initials are in relief and smaller, and the arrangement of the king's hair is slightly different and the head is in

LOT 404—*continued.*

lower relief; *rev.* Shield of arms encircled by the Collar of the Garter, with the George pendant below, upon an ermine mantle, crown above, edge plain, *extremely fine and of the highest rarity, only three specimens with this edge known* [Pl. III] 1

*** From the Sainthill, Addington and Montagu (1888) collections.

405 Another, precisely as the last piece but with inscribed edge (NONO), *extremely fine and possibly rarer than the preceding pattern as it is stated (Mont. Cat. Sale,* 1888, *lot* 693) *that only two examples exist with this edge, but it is possible that this present coin makes a third specimen as it does not appear to have passed through the late Mr. Montagu's hands* 1

406 **Proof Half Crown,** 1820 (*first issue*), by *Pistrucci*, edge plain; others (2), 1821, same type, with grained edges; *all beautiful proofs and scarce* 3

407 **Pattern Half Crown,** 1822, by *Pistrucci*, type as the *second-issue* Half Crowns with the square shield, but this has the Garter narrower than the ordinary type and there is ground beneath the George pendant, edge plain, *brilliant and of the highest rarity, "only another specimen known."*—J. G. M. [Pl. III] 1

*** From the Bieber collection, 1889.

408 **Proof Half Crowns** (2), 1823, 1824, by *Pistrucci* (*second issue*), edges grained; *both brilliant, especially the second, and rare* 2

*** No. 1 is from the J. K. Ford collection, 1884, the second is from the Bergne, Marshall, Young, Brice and Montagu cabinets.

409 **Pattern Half Crowns** (2), 1824 (*third type*), one with plain and the other with grained edge, *both brilliant and the date rare* 2

*** No. 1 is from the Cuff and Gibbs collections; no. 2 is from the Wakefield and Montagu cabinets.

410 **Proof Half Crowns** (2), 1825, 1826, same type as the preceding, both with edges grained, *both brilliant and the former rare* 2

*** The first piece is from the May collection.

411 **Proof Half Crowns,** 1825, plain edge, 1826, grained edge, as before, *both brilliant, the first rare* 2

*** No. 1 is from the Copp collection.

412 **Pattern Shilling,** 1820, by *Pistrucci*, type as the *first-issue* Shilling of 1821, *brilliant and excessively rare*; also Pattern Sixpence, 1820 (*illustrated*), similar type, edge as the Shilling, grained, *brilliant and "believed to be unique"*—J.G.M. [Pl. IV] 2

*** The Shilling is from the Pixley and Johnson collections, the Sixpence is from the Preston sale, 1900.

413 **Proof Shilling,** 1821 (*first type*); another, 1823 (*second type*); others (2), 1825, 1826 (*third type*); all with grained edges; Proof Sixpences (2), 1821 (*first type*), one having edge grained, the other plain edge, being struck without a collar; also "Lion" Sixpence (*rev.* only), with edge plain; *all brilliant and scarce* 7

*** The Shilling and Sixpence of 1821 are from the Pixley and Johnson collections, the Shilling of 1825 is from the May cabinet.

414 **Proof Shilling,** 1821 (*first type*); another, 1824 (*second type*); another, 1826 (*third type*); Sixpence, 1821; another, 1824, and others (2), 1826, matching the different types of Shillings as above; *all brilliant and scarce, and all grained edges* 7

*** The Shilling of 1824 is from the Brice and Montagu collections.

415 **Pattern Shilling** and **Sixpence,** 1825, type generally as the Shillings of the *third issue* ("lion"), but on *rev.* these read FID : DEF : the lion is smaller, and the crown upon which he stands is narrower and of greater depth, edges of both grained, *brilliant, the first rare, the second (illustrated) is believed to be absolutely unique* [Pl. IV] 2

*** The Sixpence was published for the first time in *Num. Circ. vol.* I, *col.* 79.

## PATTERNS AND PROOFS IN BARTON'S METAL.

416 **Pattern Two Pounds,** 1825, the *obv.* and *rev.* separately struck, each flan having plain back, type exactly as the pattern Double Sovereign in gold of this date (lot 373), edges plain; Pattern Crown, 1825, type as the silver Crown of this date (lot 398), edge plain; and Proof Half Crown, 1825, as the Half Crown in silver (lot 411), edge plain, *all brilliant and exceedingly rare* 4

*** Hawkins remarks (*N.C. vol.* XIII, *p.* 177, *note*): "The coins of which proofs were struck in Barton's metal are dated 1825; contrary to the original intention of striking proofs in Barton's metal only, collectors were afterwards allowed to have proofs in gold of the coinage of 1826." The Two Pound Piece (*obv.*) and the Half Crown are from the L. C. Wyon collection, 1901, the Crown is from the Montagu cabinet.

417 **Proof Sovereign,** 1825, the *obv.* and *rev.* separately struck, each flan having plain back, edges plain; Pattern Half Crown, 1824 (*obv.* only); and Proof Half Crown, 1825 (complete), of the *third type,* both with plain edges; *all brilliant and excessively rare* 4

*** All from the L. C. Wyon collection, 1901.

418 **Proof Sovereign,** 1825 (*obv.* only), as before; Pattern Half Crown, 1824 (*obv.* only), as before; Proof Half Crown, 1825 (complete), as before; and Pattern FID : DEF : Shilling, 1825, all with plain edges

LOT 418—*continued.*

except the last, which is grained, *all brilliant and exceedingly rare* 4

*** The Sovereign is from the L. C. Wyon collection; the Shilling is from the Bieber cabinet.

## PATTERNS AND PROOFS IN BRONZE AND COPPER.

419 **Pattern Two Pounds**, 1824, by *W. Wyon*, type as the gold Pattern (lot 368), edge plain; Reverses only (2) of the Pattern Two Pound Piece as above, each with inscribed edge (NONO), and one has scratched upon the back "*Best that can be done, June 27th*, 1828"; Proof Sovereign, 182— (*rev.* only), of the *first type*, by *Pistrucci*, from an unfinished die, edge plain; Proof Two Pounds (*obv.* only), 182—, edge inscribed (NONO); and Two Patterns or Jettons (undated), with legend in English, *rev.* lion upon crown, in *copper* and *brass* respectively; *all brilliant and chiefly very rare* 7

*** The first is from the J. Marshall, Brice and Montagu collections; the Proof Sovereign by *Pistrucci* is from the L. C. Wyon cabinet.

420 **Proof Crowns** (2), 1821, by *Pistrucci*, type as the ordinary current Crowns, one with plain and one with inscribed edge, the latter reading ANNO REGNI SECUNDO., *the first very fine and very rare, the second piece a perfect specimen, finely toned, and believed to be unique* 2

*** From the Pistrucci collection. The Crowns in Æ described in this and the two succeeding lots are all from Pistrucci's own collection, and it is believed no others are in existence.

421 **Proof Crowns** (2), 1821, as before; another (*rev.* only) from unfinished die showing the erased plume behind St. George's helmet (*cf.* lot 394), and the date reading 182—, edges of all plain; *all extremely fine and of the highest rarity* (*no.* 2) 3

*** Accompanying this lot is Pistrucci's autograph and signed note, in which he says:

Two proofs in copper of the St. George of the Five Shilling Piece of George IV, rare, because the only ones struck in that metal and in this manner. They have remained in my possession because no account was taken of copper proofs which I made for my own use.—*B. Pistrucci.*

*The artist here refers to the proof of reverse only, one of which is in this lot and the other in the succeeding lot.*

422 **Pattern Crown** (*rev.* only), by *Pistrucci*, exactly as the last coin in the previous lot, *equally fine and almost unique*; Proof Crown, 1821, usual type, as before, with faint indications of inscription on the edge; *extremely fine and very rare* 2

*** From the Pistrucci collection.

423 **Pattern Crown** (undated), *obv.* by *Pistrucci*, *rev.* by *Wyon*, *obv.* from the die of the Crown of 1821 ; *rev.* BRITANNIARUM REX FID : DEF : and type as the Pattern Crowns in lots 404 and 405, edge as Crown in lot 405 (NONO) thus fixing the date of this piece at 1829, *brilliant and believed to be unique* [Pl. IV] 1

*** From the Montagu collection, 1890.

424 **Trial Pieces** (3), 1828, by *D. Uhlhorn* (*a*) *obv.* Spread-eagle within ring ; above, 1828 ; below, FÜR LONDON ; *rev.* in four lines, ZUM PROBIREN DES PRAEGEWERKES, edge DECUS ET TUTAMEN ANNO REGNI SEPTIMO. ; another, same *obv.* and edge, *rev.* Bust of Frederick William III of Prussia within circle, legend ZUM PROBIREN, &c. ; another, same *obv.* and edge, *rev.* as *rev.* of Wyon's Crown of 1825, 1826 ; *all fine, very curious and rare, the last illustrated* [Pl. IV] 3

*** Some of these Trial Pieces were illustrated in the *Num. Circ.*, *vol.* I, *col.* 405, and further light is thrown upon their origin in the *Num. Circ.*, *vol.* XII, *col.* 7370, where it is shown that D. Uhlhorn, of Grevenbroich near Cologne, struck these pieces in commission for the Royal Mint, London, in the year 1828. The collars employed would seem to have belonged to the previous year.

425 **Pattern Crown**, 1828, by *W. Wyon*, *obv.* GEORGIUS IV D : G : BRITANNAR : REX F : D : large bust to left, without artist's initials, date 1828, below ; *rev.* as *Wyon's* Crown of 1825, 1826, edge inscribed DECUS, etc. ANNO REGNI SEPTIMO, *extremely fine, of the highest rarity, "probably unique"* [Pl. IV] 1

*** From the L. C. Wyon collection, 1901.

426 **Pattern Crown**, 1828, by *W. Wyon*, type of both *obv.* and *rev.* as the last piece, but with edge inscribed in small letters, DECUS >>•<< ET >>•<< TUTAMEN >>•<< ANNO >>•<< REGNI >>•<< OCTAVO >>•<<, *extremely fine and "considered unique"* 1

*** From the Bergne, J. Marshall, Brice and Montagu collections.

427 **Pattern Crown**, 1829, by *W. Wyon*, *obv.* from the die of the Five-Pound Piece (lot 365), reading DEI GRATIA ; *rev.* BRITANNIARUM REX FID : DEF : the Royal arms, heraldically coloured, on square shield, surmounted by the collar of the Order of the Garter, with St. George pendant to right, beneath, the whole upon ermine drapery, crown above (*see Pattern Crown in silver, lot* 404), edge inscribed as usual (NONO), *extremely fine and of the highest rarity in this metal, only one other believed to be in existence* 1

*** From the Montagu collection.

428 **Pattern** or **Trial Piece**, 1828, by *T. Halliday*, *obv.* GEORGIUS IIII D · G · BRITANNIARUM REX F · D · , head (bare) of the king to left, artist's initials T.H. F. beneath, *rev.* in four lines, surrounded by wreath, A SPECIMEN | OF IMPROVEMENT | IN THE ART OF | COINING, edge inscribed, TO FACILITATE LEGAL COINING AND DETER FROM FORGERY · 1828, *brilliant, finely toned, a curious and rare piece;* another, *obv.* as before, *rev.* in three lines, within a wreath, PATRON | OF THE | ARTS, edge plain, *brilliant;* another, struck from the crown dies of 1825, 1826, by *W. Wyon*, but both the head and lettering are unfinished, *rev.* as usual, edge partially inscribed with DECVS, &c., *fine, and perhaps unique;* another (*rev.* only) of *Mills'* Crown, struck on a thick flan, edge plain, *very fine and rare, perhaps unique* 4

*** The first and third pieces were published (and illustrated) in the *Num. Circ.*, *vol.* I, *col.* 405.

429 **Pattern Half Crown** (undated), by *W. Binfield*, *obv.* GEORGIUS IIII D : G : BRITANNIAR : REX F : D : large bust, laureate to left, artist's name in full beneath, *rev.* 2s 6p divided by a caduceus, surmounted by a trident, the whole within laurel branches, edge plain, *brilliant and extremely rare, almost unique* (*illustrated*); Pattern Half Crown, 1824, *third issue*, usual type, edge plain, *brilliant and excessively rare in this metal;* also Trial Piece or Half Crown, 1826, *obv.* nearly as the current Half Crown of that date, but the bust of inferior work, W. beneath, *rev.* group of roses, &c. engraved, within broad engine-turned border, *a curious and perhaps unique piece* [Pl. IV] 3

430 **Proof Penny**, 1825 (unbronzed), *brilliant and very rare;* Proof Halfpenny, 1825 (bronzed), *very rare;* Proof Farthing, 1821, *brilliant and rare, from the Wigan collection;* and Proof Penny, Halfpenny and Farthing, 1826 (bronzed), usual type, *brilliant and rather scarce* 6

431 **Proof Penny**, 1825 (unbronzed), as before, *equally fine and rare;* Proof Halfpenny, 1826 (unbronzed), *brilliant and rare;* Pattern Penny (undated), with *obv.* of Irish Penny and *rev.* from die of Ionian Islands coin, a curious "mule" (*cf. Mont. p.* 122); also Proof Penny, Halfpenny and two Farthings, 1826 (bronzed), usual type, *all brilliant and rather scarce* 7

## PATTERNS AND PROOFS IN PEWTER, TIN, &c.

432 **Proof Crown** (*obv.* only), 1825, by *W. Wyon*, usual type, edge plain, *extremely fine and perhaps unique in this metal, from the Wigan and Montagu collections;* Pattern Crowns, 2 (or Half Crowns), undated, *obv.* nearly as the Crown of 1821, by *Pistrucci*, but smaller, *rev.* no

LOT 432—*continued.*

legend, type somewhat like that of the Whiteaves Crown, but the shield of arms is not crowned, below the motto on one of these is a large ℳ, both with the edge plain, *very fine and rare ;* also Two Clichés, (*a*) Trial for a Sovereign or Shilling (*obv.* only), no legend, (*b*) *obv.* only of the ordinary Double Sovereign of 1823, *edge damaged ; an interesting and rare lot* 5

MINT SET, 1826.

433 Comprising : *Gold*, Five Pounds, Two Pounds, Sovereign, Half Sovereign ; *Silver*, Crown to Sixpence ; *Copper*, Penny to Farthing ; *all brilliant, and in the original case* 11

# FOURTH DAY'S SALE.

## WILLIAM IV.

### GOLD.

LOT

434 **Sovereigns** (3), 1832, 1833 (*equal to, if not a proof*), 1836; Half Sovereign, 1835, large size; *all brilliant and scarce* 4

435 **Sovereigns** (2), 1832, 1837; Half Sovereigns (2), 1834, small, 1837, large size; *all brilliant and rather scarce* 4

### SILVER AND COPPER.

436 **Half Crowns** (4), 1834, 1835, 1836, 1837; Shillings (5), 1834, 1835, 1836, 1837, and a "brockage" (*obv.* only); Sixpences (9), 1831, 1834, 1835, 1836, 1837, and a "brockage" of 1834; Groats (8), 1836, 1837; Maundy Sets (2), 1835, 1837; Pennies Æ (3), 1834, 1837, *all fine and rare*; Farthing, 1831; *chiefly in brilliant state and rather scarce* 38

### PATTERNS AND PROOFS IN GOLD.

437 **Pattern Five Pounds** (or **Crown**), 1831, by *W. Wyon*, *obv.* GULIELMUS IIII D : G : &c., bust of the king to right, W. W. (incuse) on truncation; *rev.* ANNO 1831, shield within the Collar upon ermine drapery, crown above, St. George pendant below (to left), edge plain, *brilliant and extremely rare* [Pl. IV] 1

*** From the Copp collection, 1887. Although this piece is struck from the dies of the Crown, its exact weight of Five Sovereigns permits of its being called a Five-Pound Piece, for which intent it was doubtless struck in this metal.

438 **Pattern Two Pounds**, 1831, type, legends and edge exactly as the Five-Pound Piece in the preceding lot, *brilliant and rare* 1

*** From the Doulton collection.

439 **Pattern Two Pounds**, 1831, as before; Proof Half Sovereign, 1831, usual type, edge plain, *both brilliant and rare* 2

440 **Pattern Sovereign**, 1830, by *W. Wyon*, type as the current Sovereign of 1831, edge plain; Proof Sovereign, 1831, as the above excepting date, *both brilliant, the first rare, the second scarce* 2

*** No. 1 is from the Wyndham collection.

441 **Pattern Sovereign** (undated), *reverse* only, shield of arms upon ermine mantle, but without the Collar or the St. George pendant, legend BRITANNIARUM REX FID : DEF : edge plain, *brilliant and "probably unique"* [Pl. IV] 1

442 **Pattern Groat**, 1836, by *W. Wyon, obv.* as Half Sovereign; *rev.* Britannia seated to right between 4 P, date beneath, in exergue, edge plain, *brilliant and very rare in gold* [Pl. IV] 1

*** From the Copp collection, 1887.

443 **Proof Groat**, 1836, type exactly as the current Groats, but the edge plain, *extremely fine and very rare in this metal* 1

444 **Proof Maundy Set**, 1831, consisting of Fourpence, Threepence, Twopence and Penny, *a most brilliant and exceedingly rare set* 4

## PATTERNS AND PROOFS IN SILVER.

445 **Pattern Crown**, 1831, by *William Wyon*, type, &c. exactly as the *gold* Piece in lot 437, edge plain, *brilliant and rare* 1

446 **Another**, 1831, similar in all respects to the last coin, but this has W. WYON in full, in relief, upon the truncation, *brilliant and rare* 1

447 **Another**, 1831, exactly as the preceding coin, *equally brilliant and rare* 1

*** From the May (of Bank of England) collection, 1894.

448 **Another**, 1834, similar, excepting date, to the Pattern Crown (lot 445), with W. W. only (incuse) on the truncation, edge plain, *brilliant and very rare* 1

449 **Pattern Crown**, 1834, by *W. Wyon*, as the preceding piece excepting that the edge is grained, and also inscribed in small incuse lettering DECUS ET TUTAMEN · ANNO REGNI QUINQUAGESIMO SEPTIMO, *brilliant, but for a deep cut made by shears, and doubtless thus defaced at the mint: it will be noticed that the inscription on the edge is from a collar, temp. George III, believed to be unique* 1

*** From the Montagu collection. "At the Cuff sale (lot 1762) a Crown of 1831 with edge inscribed DECUS ET TUTAMEN · ANNO REGNI LVIII, was purchased for B. M.—*H. M.*"

450 **Pattern Crown** (undated), by *W. Wyon, obv.* as nos. 437 and 445; *rev.* BRITANNIARUM REX FID : DEF : type almost as previously, excepting that the top of the Collar of the Garter is shown above the shield, and beneath the pendant are the initials J. B. M. in extremely small capitals, whilst the George itself is turned to the right instead of, as usual, to the left, edge plain, *brilliant and of the highest rarity* [Pl. IV] 1

*** From the Bergne, Brice and Montagu collections.

451 **Pattern Crown** (undated), by *W. Wyon, obv.* as before, but with W. WYON (in relief) on the truncation; *rev.* nearly as the last Pattern, excepting that this has fewer links visible in the Collar of the Garter, the initials beneath the George are omitted, and the shield of arms is broader and shorter than upon any previously given Crown of this series, edge plain, *brilliant and of the very highest rarity* 1

*** From the J. Marshall, Brice and Montagu collections.

452 **Proof Half Crowns** (2), 1831, one with W.W. in incuse capitals, the other *W. W.* (incuse) beneath the bust; Shillings (2), 1831, usual type, W.W. incuse on bust; Sixpences (2), 1831; all with the edges plain, *and all brilliant proofs, scarce* 6

453 **Proof Half Crown**, 1834, and Shilling, 1831, the former with *W. W.* on the truncation, edges as before; Proof Half Crown, Shilling and Sixpence, 1834, with edges grained; *all brilliant, the last set rare, and the plain-edged Half Crown very rare* 5

*** No. 1 is from the Montagu collection. No specimen was in the Marshall cabinet.

454 **Pattern Groat**, 1836, as the gold Pattern described under lot 442, with 4 P on *rev.*; another, same date, nearly as the current Groat but with the legend on *rev.* reading continuously, not broken by the figure of Britannia; also Proof Groat, 1836, usual type; the first with plain, the two last with grained edges; *all brilliant and rare* 3

455 A similar set, but all with the edges plain, *equally brilliant and rare* 3

456 **Pattern** or **Trial Piece** (*obv.* only) for a Crown or Half Crown, probably by *W. Wyon*, no legend, head of the king to right, struck on a thick flan; Pattern Groat, 1836, 4. P. as before, edge grained; Proof Groat, 1836, as before, edge plain; and Proof Maundy Set, 1831, usual type; *all brilliant and rare* 7

457 **Pattern** or **Trial Piece** for Crown or Half Crown as in the last lot but struck on a rather smaller flan; Penny or Token, 1830, issued on the Proclamation of the Princess Victoria as Heiress Presumptive to the British Throne, *obv.* in six lines, VICTORIA | MAGNÆ | SPES ALTERA | BRITANNIÆ | SOHO. 6. AUG. | 1830; *rev.* BRITANNIA, Britannia seated, struck from a penny die of George III, edge plain; *both extremely fine, the latter very rare in silver* (*illustrated*), *in the original silver case* [Pl. IV] 1

## PATTERNS AND PROOFS IN BRONZE AND COPPER.

458 **Proof Shilling**, 1836 (bronzed), edge grained; Another (*rev.* only), 1831, edge plain; Cliché (*rev.* only) of a Pattern Crown (?), 1837, the Royal arms within the Garter and Collar, with supporters, &c., the St. George pendant beneath and dividing ANNO—1837, *perhaps unique, from the Pistrucci collection;* and Two Sets of Proof Penny, Halfpenny and Farthing, 1831; *all brilliant and some very rare* 9

459 **Pattern Penny** or **Token**, 1830, as the silver piece in lot 457; another, similar type and *rev.* but reading VICTORIA | MARIA LOUISA | FELIX TU QUOQUE | MATER | SOHO. 6 AUG. | 1830, struck on the death of the Duchess of Kent and the consequent Proclamation of the Princess Victoria as Heiress Presumptive; also Proof Pennies (2), Halfpenny and Farthing, 1831, as before, *chiefly brilliant and rare* 6

*** The first piece is from the Bieber collection.

## PATTERNS IN PEWTER.

460 **Pattern Crown** (undated), by *W. Wyon*, exactly in all respects, excepting metal, as the Pattern Crown in *silver* under lot 450, edge plain, *extremely fine and of the highest rarity if not unique* 1

*** From the Wakeford and Montagu collections.

461 **Pattern Crown**, 1832, by *W. Wyon*, type exactly, excepting date, as the Pattern Crown described under lots 437 and 445, edge inscribed in small raised letters, DECUS ET TUTAMEN—ANNO REGNI TERTIO., a spray of Rose, Shamrock and Thistle dividing the motto from the date, and a lion passant after TERTIO, all between narrow fancy border each side of the edge, *extremely fine, unpublished and only one other believed to be known* [Pl. IV] 1

## MINT SET, 1831.

462 Consisting of *Gold* **Two Pounds, Sovereign, Half Sovereign**; *silver*, **Crown** to the **Penny**; *copper*, **Penny** to **Farthing**; *all brilliant and rare and in original case* 14

## VICTORIA.

### GOLD.

463 **Five-Pounds**, 1887; Sovereigns (2), 1838, 1864; Half Sovereigns, 1838, 1869; *all brilliant, the smaller denominations scarce* 5

464 **Sovereigns** (2), 1838, 1853; Half Sovereigns (3), 1853, 1875, 1885, that of 1875 is a "brockage" (*obv.* only); *all brilliant* 5

465 **Sovereigns** (2), 1848, 1872, the latter a "brockage" (*obv.* only); Half Sovereigns (3), 1877, 1884, and a "brockage" (*rev.* only); *all brilliant* 5

SILVER.

466 **Crowns** (5), *first type*, by *W. Wyon, R.A.*, 1844 and 1845, *all extremely fine and rather scarce* 5

467 **Crowns** (2), *second type* ("Gothic"), 1847, both with inscribed edges, *brilliant and scarce* 2

*** From the L. C. Wyon collection, 1901.

468 **Crowns** (4), *third type* (Jubilee), 1887, 1888, 1890, 1891; Double Florins (3), 1887, 1888, 1889; *all brilliant* 7

469 **Crowns** (4), same type, 1887, 1888, 1890, 1892; Double Florins (3), 1887, 1888, 1890; *all brilliant* 7

470 **Crowns** (4), same type, 1887, 1889, 1890, 1892; Double Florins (3), 1887, 1888, 1890; *all brilliant* 7

471 **Crowns** (3), same type, 1887, 1889, 1891; also Crown, *fourth type*, 1893; Double Florins (3), 1887, 1889, 1890; *all brilliant* 7

472 **Half Crowns**, *first type*, 1846, 1874, 1885, 1886, 1887 (5); *second type*, 1887 (3), 1888 (2), 1889, 1890, 1891, 1892; *third type*, 1893; *all brilliant* 19

473 **Half Crowns**, *first type*, 1874, 1885, 1887 (5); *second type*, 1887 (3), 1888 (2), 1889 (2), 1890, 1892; *all brilliant* 16

474 **Florins**, *first type*, 1849 (3); *second type*, 1852, 1855 (2), 1856, 1857, 1859, 1863, 1864, 1871, 1877 (2), 1883, 1884; *all brilliant* 16

475 **Florins**, *second type*, 1852, 1853, 1854 (*scarce date*), 1860, 1865, 1866, 1868, 1869, 1870, 1871, 1873, 1874, 1875, 1876, 1878, 1885 (2), and a "*brockage*" (*rev.* only), *all brilliant except the last piece* 18

476 **Florin**, *second type*, 1864, struck in error on a heavy flan, weighing 227 *grs.* or about 54 *grs.* in excess, and heavier than the Half Crown, *extremely fine and very rare*; others, *third type*, 1887 (9), 1890, 1891, 1892 (6), *chiefly brilliant* 18

477 **Shillings**, *first type*, 1839, 1840, 1841, 1842, 1843, 1848, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1869, 1871, 1877, 1887 (2), *chiefly brilliant* 18

478 **Shillings**, *first type*, 1838, 1839, 1843 (a "*brockage*"), 1845, 1846, 1849, 1858, 1859, 1860, 1861, 1864, 1865, 1866, 1867, 1868, 1870, 1873, *chiefly brilliant* 17

479 **Shillings**, *first type*, 1839 (the *rev.* ruled by fine horizontal lines, *from the Montagu collection*), 1844, 1850, 1855, 1872 (2, one a "*brockage*), 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886 (3), *chiefly brilliant* 22

480 **Shillings**, *second type*, 1887 (10), 1888 (5), 1889 (7, bust larger), 1890 (3), 1891 (7), 1892 (3); *third type*, 1897; *all brilliant* 36

481 **Sixpences**, *first type*, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1848 (*rare*), 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1885, 1886, 1887; *second type*, 1887 (*re-called*); *third type*, 1887, 1888, 1889, 1890, 1891, 1892; *fourth type*, 1893, 1894; *chiefly brilliant* 54

482 **Sixpences**, *first type*, 1840, 1852, 1853, 1855, 1864, 1873, 1878 (3), 1883, 1886 (3), 1887 (7); *second type*, 1887 (4) (*re-called*); *third type*, 1887 (8), 1888 (8), 1890 (2), 1891 (5), 1892 (3), and a "*brockage*" (*obv.* only); *chiefly brilliant* 51

483 **Groats**, 1838 (5), 1839 (3), 1840 (2), 1841, 1842 (2), 1843 (2), 1844 (2), 1845 (3), 1846 (2), 1848 (12), 1849 (2), 1851 (*rare*), 1854 (2), 1855 (4), 1888 (Colonial use) (2); and a Threepence, 1851; *chiefly brilliant and scarce* 46

484 **Maundy money**, *first type*, including many in sets, *mostly brilliant* 143

485 **Maundy money**, *second and third types*, chiefly in sets, as before, including a Three-Halfpenny Piece, 1839 97

COPPER.

486 **Penny, Halfpenny** and **Farthing**, 1860, *a brilliant set of the highest rarity* 3

*** No. 1 is from the Copp, nos. 2 and 3 from the Thorburn, collections.

487 **Pennies** (3), 1843, 1849, 1860; and Farthing, 1860; *the last two extremely rare, all brilliant* 4

488 **Pennies** (2), 1849, 1860; and Farthing, 1849; *all rare dates, brilliant* 3

PATTERNS AND PROOFS IN GOLD.

489 **Five-Pounds**, 1839, by *W. Wyon, R.A.*, usual type; *rev.* the Queen as Una guiding the British lion; legend, DIRIGE DEUS GRESSUS MEOS; date, MDCCCXXXIX, and artist's name, in exergue; edge plain, *brilliant and very rare* 1

*** From the Viscount Stratford de Redcliffe and the Bieber collections.

490 **Another**, similar, but with the edge inscribed, *brilliant and rare* 1

491 **Five-Pounds**, precisely as the last piece, *equally brilliant and rare* 1

492 **Another**, with similar type and edge, but the diadem is differently ornamented from the preceding three patterns, *brilliant and rare* 1

493 **Another**, with diadem ornamented as the first three patterns (489 to 491), but with the fillet plain ; *rev.* DIRIGIT instead of DIRIGE, and the Star of the Garter, usually seen upon the Queen's robe, is omitted, edge plain, *brilliant, a very rare variety* 1

494 **Proof Five-Pounds**, 1887, usual type, except that the artist's initials (B. P.) are omitted from the *rev.*, edge grained, *brilliant, a rare variety* 1

495 **Proof Five-Pounds, Two-Pounds, Sovereign** and **Half Sovereign**, 1887, edges grained, usual types, with the artist's initials on the *revs.* of the 3 largest coins, *all brilliant* 4

496 **Proof Five-Pounds, Two-Pounds, Sovereign** and **Half Sovereign**, 1893, usual types, edges grained, *a brilliant set* 4

497 **Pattern Sovereign**, 1837, by *W. Wyon, obv.* VICTORIA DEI GRATIA, bust to left, with plain diadem and fillet, a rose each side of the date ; *rev.* usual type of crowned shield within wreaths, edge plain, *brilliant and very rare* 1

*** From the Copp collection.

498 **Another**, similar in all respects, *equally brilliant and rare* 1

499 **Another**, the same type and edge, but with the words of the legend on the *obv.* further apart, and the roses rather closer together, *brilliant and very rare* 1

500 **Another**, same type, the words on *obv.* closer together, though the letters composing them are wider apart, and the bust has the artist's initials (incuse) upon the truncation, edge plain, *brilliant and extremely rare* 1

501 **Another**, 1838, same type as the last, but the bust is somewhat smaller, W. W. on truncation, edge plain, *brilliant and very rare* 1

502 **Proof Sovereign**, 1838, by *W. Wyon*, larger bust of the Queen, W. W. in relief upon the truncation ; *rev.* as before, edge plain, *brilliant and very rare* 1

*** From the Copp collection, 1887.

503 **Proof Sovereign** and **Half Sovereign**, 1839, type as the preceding coin, edges plain, *brilliant and scarce* 2

*** No. 1 is from the Wakeford, no. 2 from the Doulton, collections.

504 **Proof Sovereigns** (2), 1839, 1863, the latter with artist's initials incuse, and with edge grained, *both brilliant, and the second piece rare* 2

*** The first Sovereign is from the Doulton collection, the second is from the Bieber cabinet.

505 **Proof Sovereign** and **Half Sovereign**, 1853, edges grained, *brilliant and scarce, the last with larger figures to the date than usual* 2

506 **Proof Sovereign**, 1871, W. W. in relief upon the truncation, edge plain, *brilliant and very rare of this (the early) type as a proof* 1

507 **Proof Half Sovereign**, 1871, similar type and edge, *brilliant and extremely rare* 1

508 **Proof Sovereign**, 1871, *rev.* St. George and the dragon, edge plain. **Proof Half Sovereign**, 1871, of the usual type, edge grained; *each brilliant and scarce, especially the second piece, which weighs* 690 *grains, and was considered by the late Mr. H. Montagu to be unique* 2

509 **Proof Sovereigns** (2), 1871, one being of the earlier type, with edge grained, the other of the later type (St. George), with the edge plain; *both brilliant, the first rare* 2

*** The second piece is from the Thorburn collection.

510 **Proof Sovereigns** (2), 1871, both of the later type, one having plain, the other grained edge, *both brilliant, the second very scarce* 2

511 **Proof Sovereign**, 1879, *rev.* crowned shield, edge grained, *brilliant, very scarce as a proof* 1

512 **Proof Sovereign**, 1880, St. George type, edge plain, *brilliant and very rare* 1

513 **Proof Sovereign**, 1880, shield type, and **Half Sovereign**, each with edge plain *and brilliant, both extremely rare* 2

*** From the Thorburn sale, 1887, at which date the pair were considered to be unique.

514 **Proof Sovereign**, 1880, St. George type, edge grained, *brilliant and very rare* 1

515 **Proof Half Sovereign**, 1853, edge grained, small figures, as usual, to the date; **Half Sovereign**, 1869, irregularly struck, without a collar and with edge plain, *the first brilliant and scarce* 2

516 **Proof Half Sovereign**, 1872, edge plain, perhaps a mint error, as its appearance generally is unlike a proof, but it is full weight; **another**, 1880, edge grained, *both very rare, the second brilliant* 2

*** The first piece is from the Montagu collection.

517 **Pattern Ducat**, 1867, *obv.* VICTORIA D:G: &c., head to left, with coronet; *rev.* legend ONE HUNDRED PENCE ✱ 1867 ✱, ONE DUCAT in centre within oak wreath, edge plain, *brilliant and very rare* [Pl. V] 1

518 **Pattern Double Florins** (2), 1868, *obv.* as the previous coin ; *rev.* legend 5 FRANCS INTERNATIONAL ; within oak leaf, in three lines, DOUBLE FLORIN, 1868 ; one with plain, the other with grained edge, *both brilliant and very rare, in original case* [Pl. V] 2

*** This pair of Patterns was presented to the late Rt. Hon. B. Disraeli, Earl of Beaconsfield, K.G., when Chancellor of the Exchequer, and was sold, with other of his effects, in 1881, and again sold in the Shorthouse sale, 1886, to the late Mr. Murdoch.

519 **Pattern Double Florin**, 1868, type, &c. exactly as the coins in the preceding lot, edge plain, *brilliant and very rare* 1

520 **Another**, similar, but with grained edge, *equally brilliant and rare* 1

521 **Pattern Five Shillings**, 1853, *obv.* from the obv. die of the Maundy Twopence ; *rev.* in three lines beneath a crown, FIVE SHILLINGS 1853, spray of rose, shamrock and thistle beneath, edge plain, *brilliant and excessively rare* [Pl. V] 1

*** From the Marshall (of Belmont), Halliburton-Young, and Bieber collections.

522 **Pattern Quarter Sovereign**, 1853, *obv.* as the last ; *rev.* QUARTER SOVEREIGN 18 – 53, the date divided by plain square shield of arms, crowned, edge plain, *brilliant and very rare* [Pl. V] 1

*** From the Maynard and Montagu (1888) collections.

523 **Another**, similar in all respects, *but not quite so fine* 1

524 **Proof Crown**, 1847, type and legends exactly as the well-known "Gothic" type Crowns of this date, but struck on a thick flan of gold, edge plain, *weight* 832 *grains, brilliant, and believed to be unique in this metal* [Pl. V] 1

*** From the Sir George Chetwynd and Whitehead collections.

525 **Pattern Florin**, 1848, type exactly as the so-called "Graceless" Florin of this date, but struck on a thick flan of gold, edge plain, *weight* 350 *grains, brilliant and nearly unique in this metal* [Pl. V] 1

*** From the Copp collection, 1887.

526 **Pattern Sixpence** or **Trial Piece**, 1841, *obv.* from the *obv.* die of the Half Sovereign of this date ; *rev.* from the *rev.* die of the Sixpence of 1841, edge grained, *extremely fine and of the greatest rarity, probably unique* 1

527 **Proof Maundy Set**, 1838, consisting of the Fourpence, Threepence, Twopence and Penny, *brilliant and very rare* 4

*** From the Thorburn collection, 1887.

528 **Proof Penny, Halfpenny** and **Farthing**, 1861, *brilliant and of the very highest rarity in this metal* 3

*** From the Copp collection, 1887. No specimens were included in the Montagu cabinet.

## UNOFFICIAL ISSUES IN GOLD.

529 **Pattern Crown** (?), undated, bust of the queen to left, plain diadem and fillet; *rev.* shield of arms with supporters, &c., all within laurel wreath, edge plain; **Pattern Half Crown** ? (*obv.* only), type as the preceding coin in this lot 2

*** As all these modern productions are in more or less brilliant state, their condition will not be specified.

530 **Pattern Crown**, 1837, after *Bonomi*, bust of the queen to left, wearing diadem, the date divided by the queen's shoulders; *rev.* Britain, as Minerva, standing to right, holding Victory: edge plain, the design and legends incuse on both sides 1

531 **Another**, similar, edge grained 1

532 **Pattern Crown**, 1887, by *Spink & Son*, bust of the queen three-quarters left, crowned, legends both sides in English; *rev.* the royal arms, crowned, with supporters, &c.; above, value; beneath, the date; edge plain, *only six specimens struck in this metal* 1

533 **Another**, similar, edge grained, *equally scarce* 1

534 **Pattern Half Florins** (2), 1863, 1865, by *Moore*, after *Wiener*; another, without value or date, *all different* 3

535 **A similar set** of three Patterns, *again different* 3

536 **A similar set**, *also differing from lots* 534, 535 3

537 **Pattern Half Florin**, 1863, by *Moore*, after *Wiener*, as before, except that the *obv.* is also dated and has small bust (clothed) of the queen, *considered to be unique in this metal*; also Pattern Two-Cents, 1846, by *Marrian & Gausby* (a re-strike) 2

538 **Pattern Penny** (?), 1860 (*obv.* only), type as the Crown in lot 529, but with date beneath the bust; Halfpenny and Farthing, 1860, *obv.* as the first piece; *rev.* type nearly as the first type Florins of the late reign, English legend; the second piece with edge grained, the others plain

539 **Pattern Penny** (*obv.* only), **Halfpenny** and **Farthing**, undated, crowned bust of good work, like Boehm's portrait on the Jubilee coinage of 1887; *rev.* of the Halfpenny and Farthing as in the last lot; all with edges grained 3

540 **A similar set**, but each piece dated 1887, the figures of the date divided by the queen's crown and the legend of the largest piece also in English; edges plain 3

541 **Pattern Penny** (?), *obv.* only, no legend, bust three-quarter left, crowned; Sixpence, 1887, similar bust, *rev.* Royal arms; Half Farthing, "Jubilee model" with St. George on *rev.*; edges plain 3

542 **Pattern Sixpence**, 1887, as in last lot; Pattern Farthing, 1860, as in lot 538, both with edges grained; and Model Half Farthings (2), as in preceding lot, but one has grained edge 4

## PROOFS AND PATTERNS IN PLATINUM, &c.

542A **Proof Sovereigns** (2), 1861, 1872, in *platinum*, edges grained, *rare, but probably not struck at the Royal mint*; Proof Half Sovereign, *platinum (?)* (*obv.* only), no legends, *wt.* 81 *grs.*; and Half Sovereign, struck in *Palladium-Hydrogenium*, the *obv.* from the *obv.* die of the Half Sovereign, no legend; *rev.* PALLADIUM-HYDROGENIUM · 1869 · across the field, GRAHAM; edge plain 1

*** This last piece was struck by Mr. Graham, the then (1869) master of the Royal Mint, and it is said to contain 900 times its volume of hydrogen, *wt.* 35·4 *grs.*, *probably unique.* From the Montagu collection, in whose catalogue (by *Spink & Son*) it is illustrated under *no.* 1829.

## PATTERNS AND PROOFS IN SILVER.

543 **Pattern Sovereign** (*illustrated*) and **Half Sovereign**, 1880, by *L. C. Wyon*, *obv.* VICTORIA D : G : BRITT : REG : F : D : crowned bust to left, the crown breaking the continuity of the legend; *rev.* St. George and Dragon, date beneath, edges plain, *brilliant and of the highest rarity* [Pl. V] 2

*** From the L. C. Wyon collection, 1901.

544 **Proof Half Sovereign**, 1839, type, &c. exactly as the proof in gold; edge plain, *extremely fine and of the greatest rarity in this metal* 1

*** From the Bergne and Montagu collections.

545 **Pattern Five-pounds**, 1839, by *W. Wyon*, exactly as the Five-pounds in gold (lot 492), the ornament of the diadem running in an upward direction; edge plain, *brilliant and very rare in this metal* 1

*** From the Richardson collection.

546 **Another**, similar, except that the ornamentation of the diadem runs in a downward direction as on the gold piece in lot 489, edge plain, *equally brilliant and rare* 1

*** From the Copp collection, 1887.

547 **Another**, similar in all respects to coin in lot 545, but with inscribed edge, DECUS etc. ANNO REGNI TERTIO ·, *brilliant, and believed to be unique* 1

548 **Pattern Crown**, 1839, by *W. Wyon*, *obv.* as the ordinary Pattern Crown of this year; *rev.* from the die of the Five-pound Piece, 1839; edge plain, *brilliant and excessively rare* 1

*** From the Bieber collection.

549 **Another**, similar type of *obv.* and *rev.*, but struck on a thin flan and the edge very faintly inscribed DECUS ET TUTAMEN · ANNO REGNI TERTIO., *weight only* 324·4 *grs.*, *brilliant and perhaps unique* 1

*** From the Pendlebury and Montagu collections.

550 **Pattern Crown**, 1839, by *W. Wyon*, *R.A.*, *obv.* in large letters VICTORIA DEI GRATIA, small bust to left with plain diadem and fillet, artist's name upon truncation, date beneath; *rev.* BRITANNIARUM REGINA FID : DEF : crowned shield of arms within wreaths of laurel, a spray of rose, shamrock and thistle beneath, edge plain, *brilliant, and believed to be unique* [Pl. V] 1

*** From the Bergne, J. Marshall, Brice, and Montagu collections.

551 **Pattern Crown**, 1839, by *W. Wyon*, *R.A.*, *obv.* as *obv.* of coin in lot 548; *rev.* as *rev.* of the preceding coin, edge plain, *brilliant and scarce* 1

552 **Another**, similar, *unusually brilliant* 1

553 **Proof Crown**, 1844, by *W. Wyon*, type exactly as the current Crown of this date, but the die in this case is unfinished where the hair falls below the queen's knot at the back of her head; edge inscribed (incusely) as usual, ANNO REGNI VIII ∗, *brilliant and very rare as a proof* 1

*** From the Bergne, Brice, and Montagu collections.

554 **Pattern Crown**, 1844, by *W. Wyon*, *obv.* legend as before, but in smaller lettering, date in large figures, very small bust, differing from bust on the Pattern Crown in lot 550; W. W. in relief, not on, but below the truncation; *rev.* as before; edge plain, *brilliant and probably unique* [Pl. V] 1

*** From the Bergne, J. Marshall, Brice, and Montagu collections.

555 **Pattern Crown**, 1845, by *W. Wyon*, type as the Proof Crown of 1844, but the lettering is smaller on the *obv.* and there is a broad margin at the edge of the coin, thus making the piece somewhat larger in diameter, edge plain, *brilliant and rare* 1

*** From the May collection, 1894.

556 **Another**, similar, *equally brilliant and rare* 1

557 **Another**, similar, but with the edge incusely inscribed (REGNI VIII), *brilliant and exceedingly rare with this edge* 1

*** From the Marshall (of Belmont), Halliburton-Young, and Bieber collections.

558 **Pattern Crown**, 1846, by *W. Wyon*, *R.A.*, *obv.* as the gold Crown in lot 524, but part of the queen's dress is plain; *rev.* as in lot 524, excepting date; edge plain, *brilliant and very rare* [Pl. V] 1

*** From the Richardson collection.

559 **Proof Crowns** (2), 1847, usual "Gothic" type, edges plain, *very beautiful proofs* 2

560 **Others** (2), similar, *brilliant* 2

561 **Others** (2), similar, but with inscribed edges, *most brilliant* 2

562 **Pattern Crown**, 1847, type, &c. exactly as the preceding "Gothic" Crowns, but the edge is inscribed between narrow grained borders, *brilliant and excessively rare, only two specimens (this and the following lot) believed to be known* 1

*** From the Preston sale, 1900.

563 **Another**, exactly in all respects as the preceding Pattern, *equally fine and equally rare* 1

564 **Proof Crown**, 1847, type as before, but the edge inscribed in error from the collar of 1853 and reading DECIMO SEPTIMO instead of UNDECIMO, as usual, *brilliant and "probably unique"* 1

565 **Pattern Crown**, 1853, type, &c. exactly as the preceding coin (excepting date) and with the same reading of the inscribed edge, *brilliant and rare* 1

566 **Proof Crowns** (3), 1887; another, 1893; Proof Double Florins (3), 1887, *all brilliant* 7

567 **Pattern Crown**, 1888, by *L. C. Wyon, obv.* VICTORIA D : G : BRITT : REG : F : D : veiled and coroneted bust to left, the artist's initials on truncation; *rev.* St. George (with streamer to helmet) and Dragon, date in exergue; edge grained, *brilliant and of the highest rarity* [Pl. V] 1

*** From the L. C. Wyon collection.

568 **Another**, similar in all respects, *brilliant (finely toned) and equally rare* 1

*** Also from the L. C. Wyon collection.

569 **Pattern Half Crown**, 1839, by *W. Wyon, obv.* VICTORIA DEI GRATIA, very small bust to left, with ornamental diadem (no fillet), the artist's initials W.W. incuse upon truncation, date in large figures beneath; *rev.* type as the early current Half Crowns, edge plain, *brilliant and believed to be unique* [Pl. VI] 1

*** From the Hawkins, Neck and Webb collections.

570 **Pattern Half Crown**, 1839, by *W. Wyon*, type and legends as the last piece, but the head is larger, with plain diadem and fillet, and the figures of date smaller, W.W. (extremely minute) incuse, upon the truncation, edge plain, *brilliant and very rare*; also Proof Half Crown, 1839, with still larger head, which has the diadem ornamented and the fillet remains plain, W.W. in relief upon the truncation, the date is in still smaller figures, edge plain, *brilliant* 2

*** No. 1 is from the Bieber collection.

571 **Pattern Half Crown**, 1839, as the first piece in the preceding lot, but with grained edge, *brilliant, and extremely rare with this edge*; Proof Half Crown, 1839, as the second coin in the last lot, but the figures of the date are somewhat further apart, edge plain, *brilliant* (*finely toned*) 2

*** No. 1 is from the Montagu collection.

572 **Proof Half Crown**, 1850, type as the last proof, but both diadem and fillet are plain, no initials, edge grained; Pattern Half Crown, 1853, similar type and no initials, edge grained; *both brilliant, the first rare* 1

*** No. 1 is from the Montagu (1888) collection.

573 **Pattern Half Crowns** (2), 1862, similar type, but with ornamented diadem and plain fillet, and with artist's initials W.W. in relief upon the truncation, edges plain, *brilliant and rare* 2

*** One is from the Montagu (duplicates) and Rostron collections.

574 **Others** (2), 1862, exactly similar in all respects, *equally brilliant and rare* 2

*** One is from the Webb, the other from the May collections.

575 **Pattern Half Crowns** (2), 1864, exactly as the Half Crowns in the two preceding lots, one with edge plain, one with edge inscribed 2

*** One is from the Copp collection. It is stated that Half Crowns of this date were only struck on the occasion of the foundation of the Albert Memorial.

576 **Proof Half Crowns**, 1875 (2), similar type but with both diadem and fillet plain and omitting artist's initials, one with plain, the other with edge grained; *both brilliant, the first believed to be unique, the second piece is perhaps rather a carefully struck early impression than a proof* 2

*** No. 2 is from the Wakeford and Montagu collections.

577 **Pattern Half Crown**, 1876, by *L. C. Wyon, obv.* VICTORIA D : G : BRITANNIAR : REG : F : D : bust of the queen to left wearing coronet, beneath (not on) L.C.W. in relief, and date; *rev.* Large equestrian figure of St. George in crested helmet about to transfix the dragon which is depicted unusually large, ground beneath, no legend, edge plain, *brilliant and of highest rarity* [Pl. VI] 1

*** From the L. C. Wyon collection, 1901.

578 **Proof Half Crowns** (2), 1878, 1880, type exactly as the Half Crowns in lot 576, edges grained, *both brilliant and extremely rare as proofs* 2

*** No examples were in the Montagu collection.

579 **Proof Half Crowns** (2), 1881, as before, but one has a plain edge; *both brilliant and extremely rare* 2

*** No specimens were in the Montagu cabinet. The Half Crown with plain edge is from the Thorburn collection.

580 **Proof Half Crown**, 1881, grained edge, as before; and another, 1886, same type and edge; *both brilliant, the latter believed to be unique* 2

*** No. 2 is from the Montagu collection. A note in the late Mr. Montagu's handwriting states it was "specially hand-struck for me at the Mint, July 1886.—H.M."

581 **Proof Half Crowns**, 1887 (4), 1893 (1); Proof Florins, 1887 (4), 1892 (1), 1893 (1), *all brilliant, that of* 1892 *very rare* 11

*** As to the Florin of 1892 Mr. Murdoch notes as follows:—"Victoria Proof Florin, 1892, made specially for Her Majesty to be used in ornamenting some plate but was not needed. There were five struck, four were used for the plate and this remains, probably an unique coin of this date.—J.G.M."

# FIFTH DAY'S SALE.

## W. WYON'S SERIES OF PATTERN FLORINS.

### I.

LOT

582 **Pattern Florins** (2), 1848, by *W. Wyon*, *obvs.* VICTORIA REGINA 1848, bust of the queen to left, laureate, W.W. in relief, on truncation; *revs.* (*a*) ONE FLORIN · ONE TENTH OF A POUND · , a rose before and after *one florin*, in the centre the queen's cypher V.R., entwined with sprays of rose, shamrock and thistle, with the Prince of Wales' plumes beneath, all within an ornamental compartment of four tressures, edge plain; (*b*) ONE FLORIN TWO SHILLINGS, scroll ornaments instead of roses dividing, otherwise as above, edge plain, as are all the succeeding patterns of this series except where otherwise stated; *brilliant and rare* 2

583 **Others** (2), *obvs.* as the preceding; *revs.* similar type (and with the scroll decoration instead of roses in the legend), but reading (*a*) ONE CENTUM ONE TENTH OF A POUND, (*b*) ONE DECADE ONE TENTH OF A POUND; *equally fine and rare* 2

*** (*a*) is from the Halliburton-Young and Bieber collections, (*b*) is from the Copp cabinet.

584 **Others** (2), similar *obvs.*; *revs.* as *rev.* of the current "Graceless" Florin, but reading (*a*) ONE FLORIN ONE TENTH OF A POUND, (*b*) ONE DIME ONE TENTH OF A POUND; *brilliant and rare* 2

*** The first is from the Montagu sale, 1888, the second from the Halliburton-Young and Bieber collections.

585 **Others** (2), *obvs.* as before; *revs.* (*a*) ONE FLORIN in two lines within heavy wreath of oak, a trident passing through the tie; beneath, in legend in small letters ONE TENTH OF A POUND, (*b*) similar type, but reading ONE DECADE, and in legend, in larger letters than on the preceding coin, 100 MILLES ONE TENTH OF A POUND, the first clause being above the wreath, *equally brilliant and rare* 2

*** The first piece is from the Thorburn collection.

586 **Others** (2), *obvs.* as before; *revs.* (*a*) exactly as the second coin (ONE DECADE) in the previous lot, (*b*) similar type but reading ONE CENTUM within wreaths as before, and in legend 100 MILLES ONE TENTH OF A POUND; *both brilliant and rare* 2

*** The first coin is from the Montagu (1888) collection.

II.

587 **Pattern Florins** (2), 1848, by *W. Wyon*, *obvs.* VICTORIA REGINA 1848, bust of the queen to left in plain diadem (no fillet), artist's initials omitted; *revs.* exactly as those in lot 582 with the queen's cypher, and reading respectively ONE FLORIN ONE TENTH, &c. and ONE FLORIN TWO SHILLINGS; *brilliant and rare* 2

*** No. 1 is from the Shorthouse collection, 1886.

588 **Others** (2), type as the preceding, and (*revs.*) reading respectively ONE CENTUM and ONE DECADE, each followed by ONE TENTH OF A POUND; *equally fine and rare* 2

*** The second piece is from the Copp collection, 1887.

589 **Others** (2), *obvs.* as before; *revs.* as those in lot 584 of the "Graceless" type and reading, as in lot 584, ONE FLORIN and ONE DIME respectively; *equally brilliant and rare* 2

*** The first piece is from the Copp collection.

590 **Others** (2), *obvs.* as before; *revs.* exactly as those under lot 585 with ONE FLORIN and ONE DECADE respectively within wreath of oak; *brilliant and rare* 2

*** No. 1 is from the Halliburton-Young and Bieber collections.

591 **Others** (2), *obvs.* as before; *revs.* (*a*) as the first piece in the previous lot, (*b*) as the piece in lot 586, reading ONE CENTUM; *equally choice and rare* 2

*** The second coin is from the Shorthouse collection, 1886.

III.

592 **Pattern Florins** (2), 1848, by *W. Wyon*, *obv.* VICTORIA REGINA 1848, crowned bust to left, W.W. in relief, behind the queen's shoulder; *revs.* as those in lots 582 and 587; *brilliant and rare* 2

*** No. 1 is from the Montagu collection, 1888; no. 2 (reading ONE FLORIN — TWO SHILLINGS) is from the Halliburton-Young and Bieber cabinets.

593 **Others** (2), *obvs.* as on the preceding coins; *revs.* exactly as those in lots 583 and 588, reading ONE CENTUM and ONE DECADE respectively; *equally fine and rare* 2

*** The first piece is from the Montagu (1888) sale; the second is from the Shorthouse collection, 1886.

594 **Others** (2), *obvs.* as before; *revs.* of the "Graceless" type and reading, as those under lots 584 and 589, ONE FLORIN and ONE DIME respectively, *equally fine and rare* 2

*** The second coin is from the Montagu (1888) collection.

595 **Others** (2), as the first piece in the preceding lot, but one has the edge grained, *both brilliant, and the pattern with grained edge extremely rare* 2

*** No. 1 is from the Ouvry sale and the Montagu cabinet.

596 **Others** (2), *obvs.* as before ; *revs.* as those in lots 585 and 590, reading respectively ONE FLORIN and ONE DECADE, within a wreath, *both brilliant and rare* 2

*** The second piece is from the Lake Price and Bieber collections.

597 **Pattern Florin**, 1848, *obv.* as before, *rev.* as second coin in lots 586 and 591 reading ONE CENTUM within a wreath ; also Pattern Florin, 1848, composed of two reverses of the V. R. type, and reading respectively, ONE FLORIN TWO SHILLINGS, and ONE FLORIN ONE TENTH OF A POUND ; edge, inscribed DECUS ET TUTAMEN. ANNO REGNI SEPTIMO., *both brilliant, the latter exceedingly rare* 2

*** The second pattern is from the Bieber collection.

598 **Pattern Florins** (2), each composed of two reverses : (*a*) Royal cypher type, reading ONE CENTUM, ONE TENTH OF A POUND, and (*b*) ONE CENTUM within wreath of oak ; the other (*a*) V. R. type, as before, but reading ONE DECADE ONE TENTH &c. (*b*) ONE DECADE within wreath of oak ; both with inscribed edges, DECUS etc. ANNO REGNI SEPTIMO, *brilliant and extremely rare* 2

*** From the Ewbank, Brice, and Montagu collections.

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599 **Proof Florins**, 1851 plain edge, 1852 grained edge, type as the current Florins of the second (enlarged) type, W. W. beneath the crowned bust, *brilliant and very rare as proofs* 2

*** The first is from the L. C. Wyon collection ; neither of these dates (as proofs) were represented in the Montagu cabinet.

600 **Proof Florins**, 1851 plain edge, 1853 grained edge, type as before, *brilliant, and the first extremely rare* 2

*** The second coin is from the Shorthouse collection, 1886.

601 **Proof Florins** (2), 1857, 1863, similar type, the first with grained the second with plain edge, *brilliant and very rare, the first unpublished* 2

*** No. 1 was not represented in the Montagu cabinet ; no. 2 is from the Brice and Montagu collections.

602 **Proof Florin**, 1863, **Pattern Florin**, 1867, both with plain edges, but the latter reads on *obv.* BRITT. instead of BRIT. only, *both brilliant and very rare, the last especially so as no Florins reading* BRITT *were issued for currency until the following year, only very few specimens at present known to exist* 2

*** From the May collection, 1894.

603 **Pattern Florins**, 1867 (2), as the last and both reading BRITT., one with plain and one with grained edge, *brilliant and very rare* 2

*** No. 2 is from the Webb collection.

604 **A similar pair**, *equally brilliant and rare* 2

*** The one with plain edge is from the Montagu cabinet; the other is from the L. C. Wyon sale, 1901.

605 **Proof Florins** (2), 1869, edge grained, and 1871 with edge plain, *each brilliant, the first very rare, the second believed to be unique* 2

*** The first is from the Montagu collection; the second is unpublished and was not represented in the Montagu cabinet.

606 **Proof Florins** (2), 1871, edge grained, 1862, edge plain, *brilliant and both very rare, the first perhaps unique* 2

*** No. 2 is from the Brice and Montagu collections; the proof of 1871 is unpublished and was not in the Montagu cabinet.

607 **Proof Florins** (2), 1878, 1879, both with grained edges, *brilliant and very rare* 2

*** The second proof is from the Montagu collection.

608 **Proof Florins** (2), 1880, 1881, both with grained edges, *brilliant and extremely rare and both unpublished* 2

*** Neither of these dates, as proofs, was to be noted in the Montagu cabinet.

609 **Proof Florins** (2), 1881, one having plain and the other grained edge, *brilliant, the first of utmost rarity if not unique*; also Proof Florin, 1886, grained edge, *brilliant and unique* 3

*** No. 1 is from the Thorburn collection; no. 3 has note by the late Mr. H. Montagu, "Hand-struck for me at the Mint, July 1886.—H. M." (*cf. lot* 580, *note*).

610 **Proof Shilling**, 1838, small head, W. W. in relief on truncation, edge grained; Proof Shilling, 1839, larger head, with W. W. in relief on truncation; another, 1839, without initials, both with edges plain; and another, 1853, edge grained, *all brilliant, the first rare* 4

*** Nos. 1 and 3 are from the Montagu (1886) collection.

611 **Pattern Shilling**, 1863, by *C. H. Wiener*, *obv.* VICTORIA DEI GRATIA BRITANNIAR : REG : F : D : bust of the queen to left, wearing wreath composed of roses, shamrocks and thistles, C. H. K. in relief on truncation of neck; *rev.* from the die of the current Shilling of 1863; edge plain, *brilliant and of great rarity* [Pl. VI] 1

*** From the Bergne, Brice, and Montagu collections. This and the following three patterns were executed by C. H. Wiener, engraver to the Belgian Mint, who was employed by Mr. Graham (then Master of the Royal Mint, London) to submit designs for the silver coinage.

612 **Pattern Shilling**, 1863, by *C. H. Wiener*, *obv.* legend as before, bust of older mien, wearing wreath as before, but the hair is tied behind, the tie and ends showing, the end of one ribbon resting on the queen's shoulder, and the artist's initials are omitted ; *rev.* as before ; edge plain, *brilliant and extremely rare* [Pl. VI] 1

*** From the J. Marshall, Brice, and Montagu collections.

613 **Pattern Shilling**, 1863, by *C. H. Wiener*, *obv.* legend as before, bust to left wearing coronet, no tie, initials incuse on truncation, CH. W. (*sic*) ; *rev.* as before ; edge plain, *brilliant and extremely rare* [Pl. VI] 1

614 **Pattern Shilling**, 1863, by *C. H. Wiener*, *obv.* VICTORIA DEI GRATIA, bust as the last, but with the initials CH. W. (*sic*) in relief ; *rev.* as before, edge plain, *brilliant and very rare* ; Trial Piece for Wiener's Shilling (*obv.* only), type and legend as the complete coin in this lot, edge plain, *very fine and perhaps unique* 2

*** The first piece is from the Montagu (1888) collection.

615 **Proof Shillings** (3), 1867, edge grained, 1871, plain edge, 1871, grained edge, *all brilliant, the last unpublished and perhaps unique* 3

*** No. 1 is from the Montagu (1888) collection. The grained edge proof of 1871 was not represented in the Montagu cabinet.

616 **Proof Shillings** (3), 1878, 1880, both with their edges grained, 1881, edge plain, *all brilliant, unpublished, and of the highest rarity if not unique* 3

*** The last piece is from the Thorburn collection, 1887. None of these proofs were represented in the Montagu collection (*cf. Spink & Son's Catalogue, H. M. Coll., George I—Victoria*, 1890).

617 **Proof Shillings**, 1881 (2), 1886, all with the edges grained, *all brilliant and exceedingly rare, that of* 1886 *believed to be unique* 3

*** The last is from the Montagu collection. "Specially hand-struck for me at the Mint, July 1886.—H. M." (*cf. notes to lots* 580, 609).

618 **Proof Shillings**, 1887 (3), 1889, larger bust (3), *very rare*, and 1893 (1), *all brilliant* 7

*** The two finest Shillings of 1889 are from the L. C. Wyon collection, 1901. 1

619 **Pattern Franc** (international), 1867, *obv.* VICTORIA D : G : BRITANNIAR : REG : F : D : 1867, bust to left wearing coronet ; *rev.* ONE FRANC TEN PENCE, crowned shield within wreath of oak ; edge plain, *brilliant and very rare* [Pl. VI] 1

*** From the Marshall (of Belmont), Halliburton-Young, Bieber, and Whittaker collections.

620 **Pattern Half-Shilling**, 1856, *obv.* from the current Sixpenny die; *rev.* HALF SHILLING in two lines across the field, crown above, within wreath of laurel and oak; beneath, 1856; edge plain, *brilliant and of the highest rarity as only three examples in all are presumed to be known* [Pl. VI] 1

*** From the Brice and Montagu (1888) collections.

621 **Proof Sixpence**, 1839, edge plain; others (2), 1853, edge grained; others (2), 1867, 1886, both with grained edges and *very rare, the latter probably unique*; Another, 1887, Jubilee type; and another, same date, of the second Jubilee issue, grained edge, *very rare*; *all brilliant* 7

*** The piece dated 1867 is from the Montagu (1888) sale, that of 1886 has a note by the late Mr. Montagu: "specially hand-struck for me at the mint, July, 1886" (*cf. notes to lots* 580, 609 *and* 617).

622 **Proof Sixpences** (2), 1839, 1853, as before; Proof Sixpence, 1871, edge plain, *believed to be unique*; another, 1878, edge grained, *perhaps equally rare*; another, 1881, edge plain, *also possibly unique* (*from the Thorburn sale*, 1887); Proof Jubilee Sixpences (2), 1887; and Proof Sixpence, 1893; *all brilliant* 8

*** The proofs of 1871, 1878 and 1881, were not represented in the Montagu collection.

623 **Proof Sixpences** (2), 1839, 1853, as before; Proof Sixpence, 1871, edge grained, *of the highest rarity*; another, 1880, edge grained, *equally rare*; another, 1881, also with edge grained, *perhaps unique*; and Jubilee Sixpences (2), 1887, usual proofs; *all brilliant* 7

*** The Proofs of 1871, 1880 and 1881, were not represented in the Montagu collection.

624 **Proof Groats** (4), 1839, all with plain edges; others (2), 1853, one with plain edge; others (2), 1857, both grained; and Pattern Groat, 1862, same type, edge plain; *all brilliant, those of* 1857 *and* 1862, *very rare as is also the plain edge Groat of* 1853 9

*** The Groat of 1853, with plain edge, from the Thorburn sale; that of 1862 is from the Montagu (1888) collection. There was no Groat of 1857, nor of 1853 (plain edge) in the Montagu cabinet.

625 **Proof Maundy Sets**, 1838, 1853, 1878, 1881, 1888; Proof Threepences (3), 1887, and Proof Threepence, 1893; *all brilliant, some very rare as proofs* 24

*** The set of 1888 is from the L. C. Wyon collection. There were no Proof Maundy Sets of 1878, 1881 or 1888 in the Montagu cabinet.

626 **Proof Penny, Halfpenny** and **Farthing**, 1841, *brilliant and of the highest rarity in silver* 3

*** From the Sainthill, Addington and Montagu collections. Presumably these proofs were struck in this metal to commemorate the birth of the Prince of Wales, his present Majesty.

627 **Proof Penny**, 1860, by *L. C. Wyon*, type as the current Penny, with border of circular dots each side, struck on a thick flan, L.C.W. beneath the shield on *rev.*, *a most brilliant and very rare piece* 1

628 **Another**, similar, *equally rare, but not quite so brilliant* 1

*** From the Copp collection, 1887.

629 **Proof Penny, Halfpenny** and **Farthing**, 1861, type as the two preceding coins, but the border each side is comprised of semi-circular beads and the artist's initials are omitted, thinner flans, *a brilliant and very rare set* 3

*** From the Montagu collection.

## UNOFFICIAL ISSUES IN SILVER.

630 **Pattern Crowns** (2), 1837, after *Bonomi*, similar to the *gold* Pattern (lot 530), one with plain the other with grained edge; another, 1887, by *Spink & Son*, as the *gold* Pattern (lot 532), edge plain; *all brilliant* 3

631 **Pattern Crowns** (2), 1837, as before, but one has the Royal arms with supporters, crowned, instead of the figure of Minerva, no legend, edges of both plain; another, 1887, as before; *all brilliant* 3

632 **Pattern Crown**, 1837, as before, but *obv.* only; another (undated), as the *gold* Pattern in lot 529, edge plain; Model Crowns (2) one dated 1848; and Model Half Crown, 1890; *all very fine* 5

633 **Patterns** (2), Half-Crown size, one struck from the die of the "Bonomi" Crown, the other with large crowned bust of the queen of the "Gothic" Crown type; Pattern Half Crowns ? (2), *obverses only*, type as the Crown (undated) in lots 529 and 662; *all brilliant* 4

634 **Pattern Half Florins** (5), 1863, 1865, by *Moore*, after *Wiener*; *all different, one not dated, brilliant* 5

635 **A nearly similar lot**, *brilliant* 5

636 **Pattern Shilling**, by *Moore*, after *Wiener*, C.W. only beneath bust, *rev.* large 1, edge plain; Pattern Sixpences (4), 1887, by *Spink and Son*; all with grained edges except one, *chiefly brilliant* 5

*** The first is from the Hoblyn and Copp collections.

637 **Pattern Pennies** (4), 1860, by *Moore*, usual types, all different; *all fine and somewhat scarce* 4

*** The one without legend on *rev.* is from the Bieber collection.

638 **Pattern Penny, Halfpenny** and **Farthing**, 1860, as the set in *gold* in lot 538, edges grained; another set, 1887, as the *gold* set in lot 540, edges grained; also additional Penny, 1887 (*obv.* only), as before, edge grained; Model Penny and Halfpenny (undated); *all brilliant* 9

639 **Pattern Penny** (*obv.* only), **Halfpenny** and **Farthing**, 1860, as before, but edges plain; another set, 1887, also as before but edges plain; Pennies (2), *obv.* only, 1860, grained, 1887, plain; and Model Jubilee Half Farthings, 1887 (3), one with grained edge, the others plain; *all brilliant* 11

640 **Pattern Ten Cents**, 1846, by *Marrian and Gausby*; Pattern Two Cents, *both re-strikes*; also Pattern Centum, 1846, reading on *rev.* ONE CENTUM, *extremely fine and perhaps original, rare* 3

PATTERNS AND PROOFS IN BRONZE AND COPPER.

641 **Pattern Five Pounds**, 1839, by *W. Wyon, R.A.*, type exactly as the *gold* Pattern in lot 489, edge plain, *extremely fine and of the highest rarity in this metal* 1

*** From the Copp collection, 1887; there was no example in the Montagu cabinet.

642 **Pattern Sovereign** (illustrated), 1863, by *C. H. Wiener*, *obv.* VICTORIA REGINA 1863, bust of the queen to left wearing wreath of roses, shamrocks and thistles, artist's initials C.W. (only) beneath but not on truncation, *rev.* type as the early Sovereigns of this reign, edge plain, struck from a fractured *obv.* die, *of the highest rarity*; also another, *gilt* (*obv.* only), type exactly as the preceding, but struck from another and unfractured die, and the legend in slightly smaller letters, edge plain, *equally fine and rare* [Pl. VI] 2

*** The first piece is from the Wakeford and Montagu collections, and concerning the portrait Mr. Montagu stated that "This portrait was rejected by the queen at once." The second piece is from the L. C. Wyon cabinet.

643 **Pattern Sovereigns** (2), 1870, with the St. George *reverse* (not issued until 1871), one plain, the other with grained edge; *brilliant and of the highest rarity in this metal* 2

*** From the L. C. Wyon collection, 1901.

644 **Proof Penny, Halfpenny** and **Farthing**, 1839, usual type; Proof Pennies (2), 1841, *bronzed; all brilliant, the last two rare* 5

645 **Proof Set**, 1839, as before; another Halfpenny, 1839; and Proof Copper Penny, Halfpenny, Farthing and Half Farthing, 1853; *all brilliant, the last set scarce* 8

646 **Proof Set**, 1853, of Penny, Halfpenny, Farthing, and Half and Quarter Farthing, all *bronzed*; Proof Copper Penny, 1841; *all brilliant and very rare* 6

*** The set is from the Copp collection, 1887.

647 **Pattern Penny**, 1860, by *L. C. Wyon*, *obv.* VICTORIA D : G : BRITANNIAR : REGINA F : D :, bust to left, laureate, descending through inner beaded circle to edge of coin; *rev.* ONE PENNY. MDCCCLX., Britannia seated to right, her helmet, trident and the sea, &c., breaking the inner beaded circle, L.C.W. beneath the shield (*Mont. no.* 60), *brilliant, extremely rare* [Pl. VI] 1

*** From the Bergne, Brice and Montagu collections.

648 **Pattern Penny**, 1860, by *L. C. Wyon*, *obv.* VICTORIA D : G : BRITANNIAR : REG : F : D., laureate bust to left, no inner circle; *rev.* ONE PENNY, date in exergue MDCCCLX, Britannia as before, but no inner circle, L.C.W. beneath the shield (*Mont. no.* 59), *brilliant and extremely rare* [Pl. VI] 1

*** From the Durlacher collection, 1899.

649 **Pattern Penny**, 1860, by *L. C. Wyon*, *obv.* VICTORIA D.G. BRITANNIARUM REGINA, bust as before, *rev.* as the last excepting that the trident is free of the legend and the date is in Arabic numerals, L.C.W. beneath the shield (*Mont.* 58); another, 1860, border of circular beads; legend, VICTORIA D · G · BRIT · REG · F · D · which is interrupted by the queen's head, the artist's name in full, L. C. WYON (in relief) beneath the bust, *rev.* as the preceding coin (*see Mont. p.* 129), *both brilliant and extremely rare, the second probably unique* 2

*** From the Durlacher collection, 1899. The late Mr. Montagu referred to the second of these pennies (*op. cit. p.* 129) as being "probably an unique early pattern."

650 **Proof Penny, Halfpenny** and **Farthing**, 1860, the artist's name, L. C. WYON, in relief on truncation, with border of circular dots, *all brilliant and rare* 3

*** The Penny is from the Durlacher collection, 1899.

651 **Pattern Penny**, 1860, by *L. C. Wyon*, unbronzed, as first pattern in lot 649, reading REGINA (*Mont., no.* 58), *very fine and very rare*; Proof Penny, 1860, as Penny in the previous lot, but bronzed a deep brown, *brilliant and rare* 2

*** The first coin is from the Brice and Montagu collections.

652 **Proof Pennies** (2), 1860, as before (one bronzed, one unbronzed); Proof Pennies (2), 1861, both finely bronzed, the artist's name on *obv.* omitted; *all brilliant and rare* 4

*** No. 2 is from the Montagu (1888) collection; nos. 3 and 4 from the L. C. Wyon sale, 1901.

653 **Proof Penny, Halfpenny** and **Farthing**, 1861, usual type, of the second issue, with semi-circular beads for inner circle, unbronzed, *a beautiful set, rare*; also Proof Pennies (2), 1860, 1861, the former unbronzed and struck on a thick flan, the latter finely bronzed, *both brilliant and rare* 5

*** The set of 1861 is from the Montagu (1888) collection.

654 **Proof Pennies** (2), 1860, 1861, both with semi-circular beads, the first unbronzed, the second bronzed, *both brilliant and rare*; Proof Halfpenny and Farthing, 1862, unbronzed, *very rare*; and Pattern Penny, 1862, type as usual, but the Queen is wearing a coronet (*Mont., p.* 144), *brilliant and extremely rare* 5

*** The last is from the Copp collection. There is no specimen in the British or Mint Museums.

655 **Proof Penny, Halfpenny** and **Farthing**, 1863, unbronzed, usual type, *brilliant and extremely rare*; Proof Pennies, 1864, 1867, unbronzed, *brilliant and also extremely rare* 5

*** The dates 1863 and 1864 were unknown to Mr. Montagu as proofs; that of 1867 is from his (1886) sale.

656 **Pattern Penny**, 1865, type as the current penny, but with the Queen wearing coronet (*cf. Mont., p.* 144), *brilliant and extremely rare* [Pl. VI] 1

*** From the Copp collection, 1887. There is no example of this rare piece in either the British or Mint Museums.

657 **Proof Penny, Halfpenny** and **Farthing**, 1867, bronzed; Proof Penny, Halfpenny, Farthing, Half and Quarter Farthing, 1868, unbronzed; all the usual types, *brilliant and very rare as proofs* 8

*** The first set is from the Montagu collection; the second set is from the Brice and Montagu (1888) cabinets.

658 **Pattern Pennies** (2), 1870, with the coroneted bust of the Queen, one being struck in bronze, the other in copper (*cf. Mont., p.* 144), *both brilliant and of the highest rarity*; Proof Halfpenny, 1874, struck on a thick flan weighing about three farthings, *very fine and very rare* 3

*** There are no pennies of 1870 of this type in either the British or Mint Museums; both are from the Montagu collection.

659 **Proof Penny, Halfpenny** and **Farthing**, 1874; a similar set, 1878; all unbronzed, *in brilliant state*; also Halfpenny, 1874, struck on a heavy blank as before, *but not so fine; all extremely rare* 7

*** The Montagu collection did not include proofs of the year 1878.

660 **Proof Sets**, as before (2), 1881, 1886, unbronzed, *all brilliant and very rare, especially the set of* 1881, *which was not represented in the Montagu cabinet* 6

*** The first set is from the L. C. Wyon, the second from the Montagu, collections.

661 **Proof Set**, 1881, as before ; Proof Penny, 1884 ; Proof Halfpenny, 1887 ; and Farthing, 1883 ; *all brilliant and very rare as proofs* 6

*** The Penny of 1884 is from the L. C. Wyon collection. The three last pieces were not represented in the Montagu cabinet.

662 **Pattern Decimal Five, Two** and **One Cents**, 1857, *obv.* VICTORIA D : G : BRITANNIAR : REGINA F : D :, bust of the Queen to left, with coronet, within inner beaded circle ; *rev.* FIVE CENTS MDCCCLVII, a spray of roses, shamrocks and thistles on either side ; within inner beaded circle, Britannia seated to right ; the smallest piece wants the spray (*Mont., nos.* 9, 10, 11), *a brilliant set of great rarity* [Pls. VI, VII] 3

*** From the Montagu (1888) collection.

663 **Pattern Decimal Penny**, 1857, type and legends of *obv.* as the previous coins in the last lot, but with the addition of the date in Arabic numerals, *rev.* DECIMAL PENNY · ONE TENTH OF A SHILLING · , a small rose either side (*Mont., no.* 4) ; Pattern Half Decimal Penny, 1859, *obv.* as before, *rev.* HALF DECIMAL PENNY ONE TWENTIETH OF A SHILLING, no stops or roses in legend, Britannia as before (*Mont., no.* 28*a*) ; *both brilliant and extremely rare* [Pl. VII] 2

*** The first piece is from the Montagu (1888) sale ; the second is from the Brice and Montagu collections.

664 **Pattern Ten-Cents**, 1857, *obv.* as the Decimal Penny in the last lot, with date in legend below the bust, *rev.* as *rev.* of the Five Cents in lot 662, but with a rose each side instead of spray, and reading TEN CENTS · ONE TENTH OF A SHILLING (*Mont., no.* 6) ; Pattern Decimal Halfpenny, 1857, type as the Five Cents in lot 662, but reading on *rev.* DECIMAL HALFPENNY MDCCCLVII (*illustrated*) (*Mont., no.* 7) ; *both brilliant and very rare* [Pl. VI] 2

*** No. 1 is from the Brice and Montagu collections ; no. 2 is from the Montagu (1888) sale.

665 **Pattern Five-Farthings**, 1857, *obv.* as the Ten-Cents in the last lot, but omitting the rose each side of date, and the Queen's head has wreath of thistles, *rev.* FIVE FARTHINGS 10 CENTIMES, a star each side, Britannia, as before (*Mont., no.* 5) ; Pattern Decimal Halfpenny, 1857, *obv.* exactly as the *obv.* of the above Five-Farthings, *rev.* DECIMAL HALFPENNY 5 CENTIMES, a rose each side, Britannia, as before (*Mont., no.* 8) ; *both very fine and very rare* [Pl. VII] 2

*** No. 1 is from the Montagu collection.

666 **Pattern Five-Farthings**, 1857, as in the previous lot, *but slightly damaged and bent* ; Pattern Ten Cents, 1857, as similar pattern in lot 664, *very fine and rare* 2

*** Both from the Montagu (1888) collection.

667 **Pattern Decimal Penny** and **Halfpenny**, 1859, as patterns in lot 663, except that the date of the Penny is 1859 (*Mont., no.* 14*a and* 28*a*), *the Halfpenny is badly struck, the Penny very fine, both extremely rare* 2

668 **Pattern Decimal Penny** and **Halfpenny**, 1859 ; (*a*) *obv.* as Penny in last lot ; *rev.* DECIMAL PENNY, in two lines between a ten-leaved ornament and St. George and Dragon ; above and below, in smaller lettering, ONE TENTH OF A SHILLING, the whole within beaded circle surrounded by outer broad wreath of oak (*Mont., no.* 14*a*) ; (*b*) *obv.* as the Penny ; *rev.* HALF DECIMAL PENNY, in three lines within beaded circle, surrounded by broad wreath of oak (*Mont., no.* 30) ; *both extremely fine and extremely rare* [Pl. VII] 2

*** From the Brice and Montagu collections.

669 **Pattern Halfpenny**, 1859, *obv.* VICTORIA DEI GRATIA, 1859, a rose each side of date, bust to left, in plain diadem and fillet, within inner beaded circle, *rev.* BRITANNIAR : REG : FID : DEF : , below, a spray of rose, shamrock and thistle, a rose either side, in centre, Britannia (*Mont., no.* 41) ; Another, in yellow bronze or brass, *obv.* VICTORIA D : G : BRITANNIAR : REGINA F : D : 1859, bust to left, wearing large diadem, *rev.* Britannia seated, no legend, within border of oak (*Mont., no.* 33) ; *both extremely fine and extremely rare* [Pl. VII] 2

*** No. 1 is from the Montagu (1888) sale ; no. 2 is from the Brice and Montagu collections.

## UNOFFICIAL ISSUES IN BRONZE AND COPPER.

670 **Pattern Crowns** (4), 1837, after *Bonomi*, two with plain and two with grained edges : Another, 1887, by *Spink & Son*, edge plain ; Model Half Crown, 1890 ; and Model Crown, 1848 ; *all extremely fine* 7

671 **Pattern Shillings** (12), 1863, 1865, by *Moore*, after *Weiner*, all different varieties ; and Pattern Sixpence, 1887, by *Spink & Son* ; *all in brilliant state* 13

672 **Pattern Pennies** (4), 1860, *gilt-copper*, by *Moore*, all different ; and another, 1860 (not gilt), with crowned head of the Queen, and with J. M. beneath figure of Britannia ; *all in brilliant state* 5

*** The four gilt pieces are from the Montagu collection ; the fifth piece is from the Brice and Montagu cabinets.

673 **Others** (6), similar, not gilt, *all in extremely fine condition* 6

674 **Pattern Ten, Five, Two** and **One-Cents**, 1846, by *Marrian* and *Gausby*, usual type, *in brilliant state, rare, all original excepting the Five-Cent piece, which is probably a restrike* 4

675 **Pattern Ten-Cents**, 1845, as before (*restrike*); Pattern Penny, Halfpenny and Farthing, 1860, 1887, bronzed; and two similar sets, unbronzed, the Penny of the last set has *obv.* only; also Penny, 1860, same type as before, *obv.* only; and a Trial piece (*obv.* only), with head of the Queen, C. on truncation; edges of all plain; *all in brilliant state* 15

676 **Pattern Ten-Cents**, 1846, as before (restrike); Pattern Penny, Halfpenny and Farthing, 1860 and 1887, as before, *bronzed*; similar sets (2), *unbronzed*; and two odd Pennies, 1860, 1887 (*obvs.* only); all with edges grained except the 10-Cent Piece, and *all brilliant* 15

## PATTERNS AND PROOFS IN NICKEL.

677 **Pattern Penny**, 1862, with the bust crowned (*Mont. p.* 145); Proof Halfpenny and Quarter Farthing, 1868; *all brilliant, the first and last pieces excessively rare* 3

*** The Penny is from the Wakeford and Montagu collections. Mr. Montagu says of it (*op. cit. p.* 145), it is "probably unique"; the Quarter Farthing is from the Richardson cabinet, 1895.

678 **Proof Penny, Halfpenny** and **Farthing**, 1868, usual types, *brilliant, an almost unique set* 3

*** The Penny, Farthing and Quarter Farthing, 1868 (previous lot), were not represented in the Montagu collection.

679 **Pattern Twopence** and **Penny**, 1859; (*a*) *obv.* VICTORIA D : G : BRIT : REGINA F : D : a large crown in centre, *rev.* [ 2 ] PENCE 1859, edge dotted incusely; (*b*) similar, excepting value, and on *obv.* there is a rose in legend beneath the crown, and on *rev.* a rose each side of the date, edge plain (*Mont. nos.* 53, 54), *brilliant and of the highest rarity* [Pl. VII] 2

*** From the Montagu (1888) collection.

680 **Pattern Twopence** (undated), *obv.* as the last Pattern Twopence; *rev.* TWO PENCE within laurel wreath, edge plain (*Mont. no.* 55), *extremely fine and of the highest rarity* [Pl. VII] 1

*** From the Wakeford and Montagu collections.

681 **Pattern Penny** and **Halfpenny**, 1859, *obvs.* as before; *rev.* large 1; above, PENNY; beneath, 1859, a rose each side; the smaller piece has ½, for value, instead of 1, below PENNY, edges incusely dotted (*Mont. nos.* 51, 52), *both extremely fine and excessively rare* [Pl. VII] 1

*** The Penny is from the Brice and Montagu collections, the Halfpenny is from the Montagu (1888) sale.

682 **Pattern Penny** and **Halfpenny**, 1859, as in the preceding lot, but with plain edges; *the first fine and probably unique, the Halfpenny brilliant and extremely rare* 2

*** No. 1 was unknown to Montagu with plain edge (*cf. Mont. p.* 143); no. 2 is from the Montagu collection.

683 **Pattern Decimal Halfpenny**, 1859, *obv.* VICTORIA D : G : BRITANNIAR : REGINA F : D : 1859, bust to left, wearing broad diadem; *rev.* in three lines, within wreath of laurel, DECIMAL HALF PENNY, edge plain (*Mont. no.* 37 ?). Another, 1859, *obv.* as the preceding coin, but there is an inner beaded circle and the legend is in smaller lettering; *rev.* reading as last, but beneath a crown, and the wreath (which does not meet at the top) is of oak and laurel, edge plain (*Mont. no.* 35), *both extremely fine and very rare* [Pl. VII] 2

*** From the Montagu collection; the second piece is not represented in the Mint Museum.

## PATTERNS AND PROOFS IN TIN AND PEWTER, &c.

684 **Pattern Five Pounds**, 1839, by *W. Wyon, R.A. in tin*, type as usual, edge inscribed, struck on a rather large flan, *extremely fine and excessively rare in this metal* 1

*** From the Montagu collection.

685 **Pattern Five Pounds**, 1839, by *W. Wyon, R.A. in pewter, obv.* as before, *rev.* DIRIGIT instead of DIRIGE, and the Star of the Garter omitted from the queen's robe, similar to the Gold Pattern in lot 493, edge plain, *very fine and of great rarity in this metal and of this type* 1

*** From the Copp collection, 1887.

686 **Proof Sovereign**, 1891, *in lead*, edge plain; another Pattern, with larger bust (*obv.* only); **Trial** of the Jubilee Florin (*obv.* only), *in lead*, struck on a large cup-shaped flan; Merlen's Pattern Crown (*rev.* only), with L. C. Wyon's pencil remarks on edge: "Merlen's Crown, good, but no good—too high, L. C. W.", also *in lead*; and three Clichés of the Five-Pound Piece of 1839 (2 *obvs.* 1 *rev.*) *an interesting lot, the first four probably unique and from the Wyon collection* 7

## PATTERN IN ALUMINIUM.

687 **Pattern Five-Pound Piece**, 1839, by *W. Wyon, R.A.* type as usual, edge inscribed DECUS, &c., ANNO REGNI TERTIO, *brilliant and believed to be unique* 1

## UNOFFICIAL ISSUES IN TIN, LEAD AND PEWTER.

688 **Pattern Crowns** (4), 1837, after *Bonomi*, one with royal arms on *rev.* instead of the usual Minerva; others (3) in *lead* and *tin*, 1887, by *Spink & Son*; another, dated 1846; *Moore's* Pennies, 1860 (3), all different; One Centum, 1846, by *Marrian and Gausby*; Pattern for Florin (?), *obv.* only, and Pattern Sixpences (2), in *lead* and *tin*, *all fine* 15

689 Various Proofs, Patterns, Trial Pieces and "Model" coins, chiefly in *lead* 32

690 A similar lot 26

## UNOFFICIAL ISSUES IN ALUMINIUM.

691 **Pattern Crowns**, 1837 (3), after *Bonomi*; another, 1887, by *Spink & Son*; and various Pattern Pence, Halfpence and Farthings, &c. 1860 and 1887, *all fine* 22

## MAUNDY MONEY, PROOF SETS, &c.

692 **Collection of the Maundy Coins** from Charles II, 1660, to Victoria, 1890, *in mahogany box; chiefly in very fine state and believed to be an almost complete set of dates* 573

693 **Proof Mint Set**, 1839, consisting of *gold*, Five-Pounds, Sovereign and Half Sovereign; *silver*, Crown to Penny; *copper*, Penny to Farthing; *a rare and brilliant set, in original case* 15

694 A similar set, *equally fine and rare* 15

695 A similar set, *also equally fine* 15

696 **Proof Mint Set**, 1853, comprising in *gold*, Sovereign and Half Sovereign; *silver*, Crown to Penny; *copper*, Penny to Half Farthing; *in original case, brilliant and rare* 16

697 A similar set, *also in case, equally fine and rare* 16

698 **Proof Mint Set**, 1887, consisting of *gold*, Five-Pounds, Two-Pounds, Sovereign and Half Sovereign; *silver*, Crown to Threepence; *in original case, brilliant* 11

699 A similar set, *in original card box, as issued by the Royal Mint, brilliant* 11

700 A similar lot, *equally fine* 11

701 **Proof Mint Set**, 1893, comprising in *gold*, Five and Two-Pound Pieces, Sovereign and Half Sovereign; *silver*, Crown to Threepence; *in original case, brilliant* 10

702 **Proof Sets** (2), of the silver coins only of 1887, Crown to Threepence, in original card boxes, as issued by the Royal Mint, *brilliant* 14

703 **Other Sets** (2), similar 14

704 A similar lot 14

705 A similar lot 14

706 A similar lot, as before 14

707 A similar lot 14

708 A similar lot 14

709 A similar lot 14

710 **Others** (2), as before ; and a Proof Set, silver only, of 1893, in leather case 20

711 **Miscellaneous Silver Coins and Tokens** (chiefly English) *about* 9½ *ozs.*

712 **Miscellaneous Copper Coins**, James I to George III, *some fine and scarce* *a parcel*

713 **Copper Coins**, George IV, William IV, and early (first issue) Victorian, *chiefly brilliant* *a parcel*

714 **Bronze Coins**, later Victorian (from 1860), including models, &c. ; and a few bronze and Maundy Coins of Edward VII *a parcel*

715 *N.* **Mary Rial** ; Philip and Mary Shilling, 1554 ; and Half Crown, Elizabeth, *forgeries by Emery and others* 3

716 **Electrotypes, &c.** Henry VII, Henry VIII, Edward VI, Mary, Philip and Mary, Elizabeth, Charles I (Juxon coin), and two Oxford Crowns, *some very fine* 9

717 **Others**, Charles I, Charles II, &c., *some fine* 21

718 **Miniature of Oliver Cromwell**, in case, the folding lids of which contain Crowns of Charles I (2), Commonwealth (2), Half Crown of Cromwell, and Medal struck on his assumption of the Protectorate, *an interesting souvenir of the great Protector* 1

END OF SALE.

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MURDOCH COLLECTION.

AUTOTYPE

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